

THE UNDERGRADUATE CORE MUSIC CURRICULUM AT INDIANA UNIVERSITY

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The theory faculty at the Indiana University School of Music has long considered the undergraduate core music curriculum to be of great importance. This curriculum is at the center of ongoing discussions and is constantly changing, although sometimes in only small ways. Underlying the changes, however, are basic goals, philosophies, and procedures that have been established by both conviction and necessity. This article establishes a historical perspective for two major theory curriculum developments at Indiana: one in the early 1960s, leading to the publication of *Materials and Structure of Music* (first edition 1966), and one leading to a different curriculum plan in the 1970s. A modified version of this second curriculum is still in operation; its process of development, its various problems, and several strong points are described in some detail. Our experiences may be of interest to any faculty planning a curriculum revision.

BACKGROUND

The Indiana University School of Music came into existence in 1921, the year in which the Eastman School of Music was founded.¹ Only four people have been Dean of the I. U. School: B. Winfred Merrill (1921-1938), Robert L. Sanders (1938-1947), Wilfred C. Bain (1947-1973), and Charles H. Webb (1973 to the present).² The continuity provided by the leadership of these men has allowed the faculty to build a consistent music program. Under Dean Merrill, I. U. developed from a very small department to around 120 music degree students—three-quarters of them undergraduate public school music majors. By 1949 the total had jumped to 425: 330 undergraduate and 95 graduate majors. Undergraduate candidates were divided into 50% music education majors, 35% performance majors, and 15% Bachelor of Science or other degree candidates.

Around 1950 music faculty members were appointed for the first time with full-time responsibility for theory. The curriculum at that time

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reflected European (especially German) music school models and was influenced by the Eastman theory program; in fact McHose's text³ was in use at Indiana in the late 1940s. The required sequence of courses included five semesters (four credits each) of "a correlation of aural, visual, and vocal experience," focusing on various harmonic and tonal materials. Also required were two semesters of music literature and two semesters of music history, each three-credit courses. Performance majors took two additional semesters of analysis, which included a study of representative works from the various periods of music history. The total number of hours for the music core curriculum thus ranged from 32 to 38, a large percentage of the 120 hours required for the undergraduate degree.

CORE CURRICULUM AROUND 1950:

Theory (harmony, ear training, sightsinging)	
5 semesters, 4 credits each	20 hours

Music Literature	
2 semesters, 3 credits each	6 hours

Music History	
2 semesters, 3 credits each	<u>6 hours</u>

Total: 32 hours

Analysis of Form and Texture in Music (for performance majors)	
2 semesters, 3 credits each	<u>6 hours</u>

Total: 38 hours

Other advanced courses required of specific degrees

The burgeoning growth of the school and the advent of an active graduate program in music theory (the first Ph.D. in theory was awarded in 1951) suggested a pedagogical format that is still in use. The first two years of theory classes are arranged in a lecture-drill format: one faculty member in charge of lectures to the entire class two or three times a week, alternating with small drill sections taught by graduate students. Other basic ideas

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were also established in the 1950s by the firm convictions of several faculty members and the Dean: 1) all students, regardless of performance area or degree, need a basic core of musical knowledge and abilities; 2) this core should include theoretical written skills and a familiarity with the main composers and compositions of Western concert music; and 3) the core should include a strong emphasis on the hearing of music (both isolated materials and contextual listening), on music reading, and on piano skills. Every student still has a piano proficiency requirement; keyboard work, although taught primarily by the secondary piano department, is also part of theory courses. Sightsinging (music reading) is included not with the goal of developing solfege ability as such but of increasing musical skills in performing and listening and as a way for a student to demonstrate an understanding of musical structure.

CURRICULUM DEVELOPMENTS OF THE 1950s AND 1960s

During the 1950s the theory faculty, now a separate group of professors, evolved a curriculum design and a set of teaching materials (through large quantities of handouts!) that incorporated some of the same goals as the Literature and Materials of Music courses at Juilliard⁴ and as the subsequent Comprehensive Musicianship programs of the 1960s.⁵ Instead of the previous emphasis on harmony and on Bach chorale style, the faculty decided that students should study many elements of music, using examples from a broad historical spectrum including the twentieth century. The approach was not chronological nor especially stylistic; it depended on integrating a study of melody, counterpoint, harmony, and form from the beginning. The core curriculum published in the bulletin first in 1964 (although it had been developing for a number of years before this time) was:

CORE CURRICULUM AROUND 1950:

Theory (written, ear training) 4 semesters (3, 3, 4, 4)	14 hours
Keyboard and sightsinging (1, 1)	2 hours
Counterpoint or 20th-century analysis or both (degree requirements varied)	3-7 hours

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Music Literature

2 semesters, 3 credits each

6 hours

Music History

2 semesters, 3 credits each

6 hours

Total: 31-35 hours

Other advanced courses required of specific degrees

The differences in philosophy and content in the freshman theory courses of 1950 and 1964 are evident in the titles and course descriptions:

1950:

T111, T112 (4 credits each). Theory I and II.

A correlation of aural, visual, and vocal experience based on a study of the major and minor scales; major and minor triads, inverted and uninverted. In the second semester: continuation of the musical approach of the first semester; diminished triad, contrapuntal development of soprano and bass.

1964:

T113, T114 (3 credits each). Materials of Communication in Music I and II.

I. Open to students throughout the University; consists of a study of the syntax of music, the elements which make music aurally and visually comprehensible, and work dealing with the application of those elements, including analysis of the patterns which comprise the language of music.
II. Continuation of the study of the syntax of music with further emphasis on the development of aural and visual perception, and the organization of musical materials through analysis and written work.

T115, T116 (1 credit each). Applied Keyboard and Music-Reading Skills.

To be taken by music majors concurrently with T113 and T114. Intensive training in keyboard facility and in sightsinging of material introduced in T113-T114.

These curricular ideas were formalized in the publication of *Materials and Structure of Music* (two volumes of text, two workbooks, first edition

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1966, 1967) by William Christ, Peter DeLone, Vernon Klierer, Lewis Rowell, and William Thomson, all members of the theory faculty during the early 1960s. The texts included not only an integrated approach to musical materials and a broad historical coverage but also an emphasis on creativity; several of the authors were also composers who felt that writing music was an important activity for beginning music students. The arrangement of materials was innovative: students began by analyzing melody and continued through two- and three-part counterpoint, arriving at four-part harmony only in the second semester. This ordering also incorporated reductive analytical approaches, some of them based loosely on Hindemith's ideas from the *Craft of Musical Composition*. Concepts such as basic pitches, melodic step progression, and two-voice framework contributed an underlying structural foundation to both analysis and composition.

By 1964 the enrollment had grown to around 1060 music majors, 665 undergraduates and 395 graduates. The distribution of undergraduates by degrees was approximately the same as in 1950; in fact the BME student population had increased to around 57%. This large number of undergraduate students suggested the continuation of the previous lecture-drill format established earlier as the most practical arrangement. Necessity also fostered a spirit of cooperation among the theory faculty. Since the core curriculum courses were consecutive, having specific prerequisites, the teachers worked especially hard to maintain continuity within and among the courses. Weekly meetings of a faculty member and the graduate assistants for each course, and of the various faculty teaching the sequence of core courses, became essential, and are still part of our routine activities.

Several curriculum matters influenced course structure and sequence during this period, and many of these issues continue to present challenges in our current program:

1. Since the goals and scope of the new curriculum were more ambitious than the older set of courses (and the first course began at a higher level), many entering students did not have sufficient preparation. Thus around 1960 Rudiments in Music (T109) was developed as a prerequisite review for music majors and as a basic course for majors in related fields such as scenic design and ballet.

2. T109 as a prerequisite course created the need for an off-semester sequence of at least the first four semesters of core courses.

3. To better serve brighter students, honors sections (but not a separate honors sequence) were established. In addition qualified students were encouraged to exempt courses.

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4. To concentrate more on skills such as sightsinging and keyboard, the faculty developed separate courses in these areas. The former four-credit block was divided into three-plus-one credits.

The curricular and theoretical ideas set forth in the *Materials and Structure of Music* text (and in later skills sources such as the ear training and sightsinging books by William Thomson and Peter DeLone) began to influence other textbook authors and other theory curricula in the United States. For example, more recent texts by Benward and Henry also combine the study of several different musical elements and at times employ analytical terminology similar to that in *M & S*.⁶

CURRICULUM DEVELOPMENTS IN THE 1970s

In the late 1960s several of the Indiana University theory faculty had become involved in comprehensive musicianship projects. I.U. was chosen as one site for an experimental arrangement of courses. The music literature and music history courses (each arranged chronologically, covering music from antiquity to the present [although sometimes the present meant 1900!]) had become almost the same course, taught twice as a required sequence. In addition, much material in these courses overlapped parts of the theory curriculum, especially in the sophomore year where major tonal compositions were studied in some detail. Members of the musicology and theory faculties worked together to develop a set of sophomore music literature and theory courses that would complement each other. They found that the students were enthusiastic about the interaction between a historical and an analytical approach, and those involved decided that the experiment was successful.⁷

As a result of faculty discussions generated by these pilot programs, the I.U. core curriculum was changed in the 1970s. Several factors had created a different situation in the School of Music; pressures from outside the School for more required general education courses (especially for BME students) had resulted in a reduction to 27 hours for the core music courses: 15 hours of written and aural theory; 2 hours of sightsinging and keyboard; 4 hours of music literature; and 6 hours of music history. By the time Charles Webb became Dean (1973), the enrollment was almost 1600 music majors, around 1000 of them undergraduates. An increase in foreign students, a growing emphasis in the School on high levels of performance, and an extremely wide diversity in entering freshmen abilities presented the faculty with challenges of size, level of musical preparation, and of lan-

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guage skills. These challenges, in fact, remain in 1990 as we look ahead to future curricular changes.

To consider these problems, six faculty members (three each from the musicology and theory departments)⁸ spent two or three weekends in a retreat off campus for intensive brain-storming sessions. The faculty began by establishing goals and by suggesting a sequence of courses that would meet these goals. Pairs of faculty then developed specific syllabi for various semesters of the core curriculum, and the entire package was discussed in detail by both departments and by the School of Music Academic Council.

The goals of the undergraduate music core curriculum were stated as a set of abilities that students should develop satisfactorily during their undergraduate study:

1. The ability to place music in its proper cultural context.
2. The ability to form ideas related to the theoretical and historical development of music and to express them clearly both verbally and in prose.
3. The ability to recognize specifically and describe appropriately a number of representative compositions from the major periods and styles of Western art music.
4. The ability to recall important names, dates, works, sources, and specific stylistic aspects of major periods, styles, or composers of Western art music.
5. The ability to describe appropriately and to classify according to likely period and style of composition works not previously heard or studied, both aurally and/or visually.
6. The ability to apply standard analytical techniques and some more advanced techniques to works of music from various periods.
7. The ability to write music which demonstrates satisfactory solutions to specific compositional or stylistic problems, or which demonstrates an understanding of theoretical terms, symbols, or concepts.
8. The ability to read at sight vocally and/or instrumentally moderately difficult music of all periods, including the twentieth century.
9. The ability to notate after a limited number of hearings music of

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moderate difficulty and moderate length from all periods, including the twentieth century.

10. The ability to realize at the keyboard (or through other appropriate instrumental or vocal performance media) music which effectively demonstrates certain theoretical terms, symbols, or concepts.

The curriculum that was developed (Core 1974 listed below) is compared with the core program in 1972; each totals 27 credit hours.

CORE 1972

<u>Skills</u>	<u>Theory Written</u>	<u>Literature</u>	<u>History</u>
(2 x 1 hr) 2 (SS, key)	(5 x 3 hr) 15 (written, ET)	(2 x 2 hr) 4	(2 x 3 hr) 6

CORE 1974

<u>Skills</u>	<u>Theory Written</u>	<u>Literature</u>	<u>History</u>
(4 x 1, 2, 2, 1) 6 (SS, key, ET)	(5 x 3 hr) 15 (written, literature)	(0)	(2 x 3 hr) 6

The new curriculum was different in several respects from the previous one:

1. All musical skills (sightsinging, ear training, keyboard) were placed in separate courses and thus were given separate grades. The content of these courses, however, was coordinated with the companion theory/literature course and most students were expected to take the courses simultaneously.

2. A separate music history sequence was retained at the junior/senior level. However, the music literature courses were eliminated. The five-semester theory/literature sequence ("I" courses) was organized as follows:

I101. (3) An overview of musical elements; a general introduction to musical literature and style.

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I102. (3) Music before 1600. Contrapuntal writing and beginning harmony study.

I201. (3) Music 1600-1800. Diatonic and chromatic harmony; fugue; more detailed study of form.

I202. (3) Music 1800-1900. Chromatic harmony, continued; larger forms and more detailed analytical methods.

I301. (3) Music in the 20th century: analysis and literature.

3. T109 (Rudiments of Music) became a three-credit course that entering students took together with I101 if they did not pass an entrance exam. Passing both I101 and T109 was prerequisite to I102 and the first skills course. This arrangement permitted the elimination of off-semester offerings of the theory/literature courses (I102 and I201 were offered only in the fall, I102 and I202 only in the spring).

4. The last skills course and the last written theory/literature course (I301) covered music only of the 20th century, providing a new emphasis on more recent material. Although at first I301 was taught in a lecture/drill format, it soon was offered instead in classes limited to 30 in size, meeting five days a week as a group.

5. The activities of the theory/literature courses were broadened from the usual written theory exercises to include also some assignments every semester in writing: both writing music and writing cogent English prose about music. In the upper level courses basic ideas of selected analytical methods were introduced and in all I courses specific listening assignments and listening tests were included.

The program was initiated in the fall of 1974. By 1978, the faculty and students had identified various problems and another series of discussions and retreats began, this time with the entire theory and musicology faculties and representative groups of teaching assistants. The discussion centered around issues such as:

1. How can we deal with the problem of remedial students, both in aural skills and written work? (We had tried various remedial options and were finding that over 70% of our entering students were not passing the entrance exams.)

2. How can we deal with music before 1600? The chronological sequence in the I courses had been established to parallel the previous music literature sequence; the theory faculty felt that the study of harmony was

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not beginning early enough and the music history faculty felt that music before 1600 was not getting enough attention. Everyone agreed that the weakest course in the sequence was I102. Students and teaching assistants both complained that the detailed study of Medieval and Renaissance music in the freshman year led to frustration. Despite the efforts of several different highly qualified and enthusiastic teachers, this approach, at least in our large group situation, simply did not work.

3. How can we balance breadth and depth of coverage? I101, an overview course, appeared to lack a specific focus, since it attempted to cover all periods and styles and to introduce students to a variety of musical elements. In fact, lack of depth was a problem in all courses, since broad literature coverage was combined with the development of many theoretical skills.

4. Who is in charge of the I courses? Which department makes teaching assignments, evaluates course results, and appoints teaching assistants?

5. How can we evaluate if these courses are successful? Possible strategies discussed included student comments, outside evaluators, and a comprehensive senior-level exam.

6. What pedagogical materials can we use, since no text series is appropriate to the diversity of the I courses?

THE 1980s AND THE FUTURE

Around 1980 the enrollment of the School of Music peaked at over 1600 music majors; it is now being contained at fewer than 1500 students. The constitution of the group, however, has changed dramatically; graduate students now represent over 50% of the enrollment and fewer than 20% of the undergraduates are BME majors. These changing enrollment patterns and our discussions about content and format have produced several modifications in the curriculum. The current arrangement of the core is:

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CORE 1990

Remedial course if necessary T109		3 credits
Written Theory/Literature Courses (I101, I102, I201, I202, I301)	(5 x 3 hr)	15
Skills Courses (T132, T231, T232, T331)	(4 x 1 hr)	4
Music History (M401, M402)	(2 x 4 hr)	8

Other advanced courses required of specific degrees

These courses are described in Appendix I. The 27-hour core is required for everyone; performance majors select various options from the additional upper-division level courses. Appendix III lists the current text materials of the courses.¹⁰

The following comments report how we addressed some of the objections raised in the late 1970s and highlight some of the strengths and weaknesses of the curriculum.

A continuing problem is the entrance level of the freshman. Students are particularly ill prepared in aural skills and sight-singing, and T109 has concentrated heavily on these areas, becoming, in effect, a first course in musical skills. We are dismayed that over half of our entering class take T109 and I101 together; we realize it is hard to make satisfactory progress in a written harmony/literature class without basic preparation. The positive aspects of the current arrangement are that we no longer have off-semester written courses (we found the "slow" students were indeed second-class citizens!) and that the intensity of work in the first semester forces students to become serious about the study of music quickly. We are considering how we could better advise students before they come to the university about the expected level and how to suggest a better sequence of courses when they do enroll. This year we are giving musicianship tests to all prospective undergraduates, and hope that a combination of stricter admission criteria, better advising, and somewhat revised course structure may solve this perennial problem. The real solution, of course, lies in music education before the college level, and it is encouraging that high school

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teachers call regularly to inquire about theoretical materials to give to their students. All college theory teachers, however, probably need to explore more aggressively ways of improving pre-college musical preparation.

One very successful part of the revised curriculum is the sequence of skills courses.¹¹ Although each of the four courses is now only one credit hour (for a total of four credits rather than the original six), we have maintained since 1974 the general plan of separate courses, ending with a semester devoted to 20th-century skills. In 1979 the entire music faculty approved a requirement that every student must receive a grade of C or better in these courses, a stipulation that insures the students take these courses seriously. Because of this provision, we offer all of the skills courses every semester and can thus individualize instruction somewhat more easily, although some students, of course, are not taking the T courses simultaneously with the parallel I courses. We expected a great deal of rebellion about the required grade level and about the difficulty of some of the dictation and music reading examples. Instead, students often report that they find these courses most directly relevant to their work as practicing musicians. Many graduates have commented that professional instrumental and vocal ensembles expect applicants to be able to sight read literature, even 20th-century compositions, with fluency. The sequence of T courses attempts to give students the tools they will need for any future musical activities.

A skills program, however, requires continuing dedication from a number of people. Ours is arranged with one faculty member (Professor Gary Potter) in charge of the entire sequence of courses. The actual lecturing and supervision of T109, T132, T231, T232 and T331 are carried out by five doctoral theory majors (skills coordinators). The group meets regularly to work out exactly the material and approach for each semester. The teachers have decided on common texts in sightsinging and rhythm. For ear training and supplemental materials, each coordinator has developed an organized set of materials that interrelates with the corresponding I course. The 20th-century course particularly has demanded new pedagogical materials and approaches since text sources in this area are far less numerous. Extensive taped materials and CAI lessons continue to be revised and expanded. We have also had success with guided listening assignments involving substantial musical excerpts and believe that this transfer of skills from isolated materials to contextual listening can demonstrate to the students how essential these skills are.

Ideally students could work at their own pace through this series of courses without the threat of grades. At present we allow exemption from the courses (a rather large number of freshmen receive free University credit by passing skills exemption tests) but otherwise do not segregate classes

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into ability groupings. By meeting four days a week (two in a large group, two in a small) and using a fifth day for individual hearings and tutorials, the students receive a great deal of guided practice, although, of course, some students do not take advantage of all the help available!

Teaching the skills sequence has been successful as teacher training for our doctoral students. For several of them it provided experience they are now using in faculty college teaching positions.

The I courses (theory/literature sequence) have been changed more dramatically since the 1974 curriculum was adopted, especially in the freshman year. After discussion with the musicology faculty, we decided to eliminate any extensive coverage of music before 1600 from the I courses and instead increase the music history sequence from six credits to eight. We also significantly changed the content of the freshman courses.

Materials and Structure of Music is no longer used as a text; instead Winold's *Harmony: Patterns and Principles* provides the theoretical structure. This change of texts reflects a different pedagogical approach: harmony is now covered extensively in the first semester and, in fact, the basics of both diatonic and chromatic harmony are covered in the first year. In addition, however, I101 and I102 include units on melody, counterpoint, and form, so the long-standing philosophy of early integration of materials is still maintained.

I201, I202, and I301 have changed less. We found these courses, especially I301, to be successful and we have maintained the general format established in 1974. Three semesters concentrate basically on 18th-, 19th-, and 20th-century music, emphasizing detailed analysis of specific compositions and combining a study of larger structure with reinforcement of basic harmonic and tonal materials. These courses in many ways are similar to the last three semesters of the older curriculum, although the inclusion of specific literature recognition is new.

The most problematic area continues to be music literature. The faculty believes that the undergraduate students need to be exposed from the beginning to a survey of musical compositions, so that they can relate study of theoretical materials and their own performance to a larger framework. We now include Kerman's text *Listen* into the freshman year, dividing the chapters between I101 and I102. Studying a variety of works has been very popular with the students and we want to continue this pedagogical approach in some form. It is difficult, however, to integrate detailed harmony study with an overview of music literature; we may need to separate these two activities in some way.

We also have continuing discussions about which music, and how many compositions, to include. I.U. has traditionally emphasized Western art music and the theory faculty has decided not to broaden the core

curriculum to include a detailed study of non-Western music. Within the history of Western music, however, we have different ideas about what to cover. A unit on jazz is now included in the second semester, and sometimes in I301, but, of course, such study can be only an introduction to the subject.¹² Some theory faculty feel we should include more music by women and minority composers and/or more 20th-century vernacular music, concentrating less on the traditional European canon. As we enter the 21st century, we will have to give priorities to various kinds of music, emphasizing the development of appropriate study methods rather than complete literature coverage. Information about all musics, from ancient Greek through the variety of styles of 1990, has increased greatly, and students cannot be expected to be acquainted with everything. We struggle continually with the problems of musical breadth and depth and hope, through discussions with the musicology faculty, to establish logical guidelines for any future package of theory/literature/history courses.

Another content issue is the degree of analytical depth. Our written courses are not based specifically on any one analytical system, but we do try to introduce some of the general principles of reduction and of twentieth-century atonal analysis throughout the sequence. In addition to part-writing assignments and quizzes, each of the I courses includes some guided work in writing analytical essays (and some stylistic music writing assignments). In I202 and I301 these essays usually take the form of a six to eight page paper, or alternatively an essay written in class on a composition studied in advance. The music history courses (which also meet every day in a lecture-drill format) require more extensive research papers, often with several drafts. We have been quite pleased with the results of such essays, an activity we did not include systematically in our old curriculum. With guidance students have learned to formulate their thoughts with some precision and often produce interesting analytical insights. This fall a member of the English faculty worked with the core curriculum faculty and teaching assistants on effective ways to develop writing skills. We found these ideas very helpful; since our university is emphasizing "writing across the curriculum," we feel our efforts to sharpen the students' thoughts are worthwhile and productive.

Because of our expanded analytical writing assignments and our increased number of individual skills hearings, we have made a special effort to develop consistent student evaluation methods. With nine theory faculty, five theory skills coordinators, and 35 theory teaching assistants, agreement on grading methods is crucial, especially within one course. Reviewing expectations and grading procedures, however, is useful for faculties of two—or even for individual teachers! My own acquaintance with systematically "equating the graders" (in a setting outside my own

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class) first came from work with the Educational Testing Service on grading music essays, dictation, and part writing on the Music Advanced Placement exam, and more recently on grading the dictation, counterpoint, and partwriting sections of the new Music Graduate Record Exam. At I.U. the discussion about grading took the form of a whole semester devoted to sightsinging evaluation: listening to sample performances and discussing the criteria for evaluation. We also regularly involve both faculty and associate instructors in discussions of objectives for each assignment and test, in several independent readings of sample papers, and in sightsinging hearings by more than one person.

These exercises have helped us formulate more specific questions and more precise expectations. In fact, we usually inform the students ahead of time exactly what sort of skills will be considered important in any activity. We have faced questions such as: Is singing accurately with little musicality better than conveying expression with little accuracy? Is keeping tonic in a dictation exercise better than retaining contour? Is a creative counterpoint example that breaks some "rules" better than a dull, but accurate, one? We have found such discussions stimulating, if frustrating, and continue to search for better and clearer ways of helping students reach their potential in all areas.

As we search for better instructional methods and the most relevant curriculum, we are also considering our changing student constituency. We search for more opportunities to work with students in smaller groups, and, of course, have found that the small upper-level courses, honors projects, and independent study possibilities can be especially rewarding for serious students. At the moment we feel that we have a generally workable curriculum and that the problems with the literature content can be worked out in a course framework similar to the one we have. Although often frustrating and time consuming, a detailed study of curriculum design can be invigorating and pedagogically stimulating. If one can approach it with an open mind, ready to have every idea challenged, I recommend it for any theory faculty!

Note: The faculty at Indiana University at present is: Marianne Kielian-Gilbert, Vernon Kliever, David Neumeyer, Gary Potter, Benito Rivera, Lewis Rowell, Mary Wennerstrom, Allen Winold, and Gary Wittlich. Everyone teaches some undergraduate course(s) during the year; those who have taught the first two years of the core curriculum most recently are Professors Kielian-Gilbert, Neumeyer, Potter, Wennerstrom, and Winold. Gary Potter and Allen Winold are especially active in supervising the curriculum and in suggesting modifications and improvements; much of the curriculum activity reported here is a direct result of their efforts.

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APPENDIX I: Indiana University School of Music Core Curriculum Courses and advanced undergraduate courses in theory and history

1. I courses: music literature/written theory

- I101. Literature and Structure I. 3 cr. Introduction to the history, literature, and analysis of music with emphasis on literature before 1850. Study of diatonic harmony through analysis, part-writing, figured bass, soprano harmonization, and stylistic composition assignments. Introduction to single-movement and multi-movement forms.
- I102. Literature and Structure II. 3 cr. P: I101; grade of C or better in T109 or equivalent as demonstrated on entrance examination. Introduction to the history, literature, and analysis of music with emphasis on literature since 1850, including jazz. Study of chromatic harmony through analysis, part-writing, figured bass, soprano harmonization, and stylistic composition assignments. Two-part counterpoint in 18th-century style. Analysis of sectional variation forms.
- I201. Literature and Structure III. 3 cr. P: I102. Study of music in the 17th and 18th centuries. Aural and visual stylistic recognition of major composers, compositional processes, and genres of this period. Continuation of the study of harmony and counterpoint. Study of dance forms, sonata, rondo, fugue.
- I202. Literature and Structure IV. 3 cr. P: I201. Study of music in the 19th century. Aural and visual stylistic recognition of major composers, genres, and compositional processes of this period. Chromatic harmony, modulation, and study of large forms; more advanced structural analysis.

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- I301. Literature and Structure V. 3 cr. P: I202. Study of music in the 20th century; new compositional and analytical procedures.

2. M courses: music history/literature

- M401. History and Literature of Music I. 4 cr. P: I202. Study of music in its socio-cultural and historical context from the early Christian era through the end of the so-called Baroque (c. 1750). Style analysis, visual and aural, of representative compositions in a variety of genres. Formal research paper required.

- M402. History and Literature of Music II. 4 cr. P: M401 or equivalent. Study of music in its socio-cultural and historical context from the so-called Pre-classic period (c. 1725) through the post World War II period (c. 1950). Style analysis, visual and aural, of representative compositions in a variety of genres. Formal research paper required.

3. T courses: music skills (ear training, sight reading, keyboard)

- T109. Rudiments of Music. 3 cr. Fundamentals of notation (scales, key signatures, meter signatures, rhythmic notation, etc.). Ear training and music reading are emphasized to a large extent. Entering students may show proficiency in these areas by taking an exam; transfer students who have had at least 6 credits of theory including work in dictation with a grade of C or better, do not need to take the exam. Anyone who scores below C will be required to take the course. A grade of C or better is required in the course for admission into I102 and T132.

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- T132. Music Reading and Ear Training I. 1 cr. P: grade of C or better in T109 or equivalent as demonstrated on entrance examination. Dictation, sightsinging, keyboard skills, emphasizing diatonic melodies, functional harmonic progressions, and two-voice counterpoint. To be taken with I102.
- T231. Music Reading and Ear Training II. 1 cr. P: T132. Melody and 2-part examples: dictation and sight reading. Addition of chromaticism and more complicated rhythmic patterns. Diatonic harmony through secondary dominants. Dictation and some ability to play chord progressions harmonize simple melodies, realize figured bass, etc., at the keyboard. To be taken with I201.
- T232. Music Reading and Ear Training III. 1 cr. P: T231 Chromatic melody, contrapuntal materials, modulation; dictation and sight reading; chromatic harmony and modulation. Dictation and ability to realize progressions and modulations at the keyboard. To be taken with I202.
- T331. Music Reading and Ear Training IV. 1 cr. P: T232. 20th-century materials, including pitch sets, more complicated rhythmic problems, aural recognition of compositional materials and processes, and sight reading of contemporary musical excerpts. To be taken with I301.

4. Advanced undergraduate courses

- T412. Advanced Aural and Keyboard Techniques. 3 cr. P: I202 and T232 or consent of instructor. Listening in context to music of various style periods. Keyboard skills (e.g., figured bass, harmonization, score reading).

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- T416. Counterpoint in Tonal Music. 3 cr. P: I202 and T232. The techniques of harmonic counterpoint with emphasis on eighteenth-century style.
- T417. Analysis of Tonal Music. 3 cr. P: I202 and T232. Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries.
- T418. Music and Ideas. 3 cr. P: I202 and T232 or consent of instructor. An introduction to the philosophy of music and the history and problems of musical aesthetics.
- M410. Composer or Genre. 3 cr. Life and works of representative composers in historical context or survey of a major musical genre and its historical evolution. Emphasis on stylistic development in the music literature studied.

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APPENDIX II: Material covered in the T courses in musical skills

	METER/RHYTHM	CLEFS	SCALES/MODES	INTERVALS & MELODIC PATTERNS
T109	Common simple & compound meters; common rhythmic patterns.	Treble, bass.	All major & minor. No modes.	All melodic & harmonic intervals to the 8ve.
T132	Simple & compound meters with denom. of 2, 4, 8 & 16; more syncopated patterns, triplets & duplets.	Treble, bass, alto.	All modes & M/m scales.	All intervals to 12th. Melodic patterns 4-6 meas.
T231	Continue T132 & more complicated rhythmic patterns & smaller sub-divisions.	Treble, bass, alto, tenor.	Same as T132	Mel. patterns up to 8 meas. incl. modul. to nearly-related area.
T232	Continue T231; more work on small sub-divisions & irreg. beat divisions (5s etc.).	Same as T231.	Same as T231.	Mel. patterns up to 8 meas. incl. all mod. & mode changes.
T331	Other meters added (5, 7, 3+2+2, etc.). Polymeter and/or irreg. groupings.	Same as T232.	Same as T232, plus whole-tone, octatonic, 12-tone, etc.	Mel. patterns up to 8 meas. (possibly based on tone row or or clear pc set).

Type of music used: T109 & T132: basically common-practice tonal melodies and progressions (1600-1850)

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TWO-PART	FUNCTIONAL HARMONY	CHORD TYPES
None.	Recognition of simple cadence patterns.	Triads
Up to 4 meas.- use of imitation & switched patterns.	Diatonic triads and common 7ths; common inv.; some secondary dominants.	4 types of triads, all inv., Mm7 & all inv.; other 7ths.
Continue T132. Up to 6 meas. invertible counterpoint. nearly-related mod.; secondary dominants.	All diatonic triads & inv.; all diatonic 7ths & common inv.; some contextual.	Triads & inv. 7ths & inv. (Mm, MM, mm, ø7, 07).
Continue T231.	Continue T231 plus sec. dim. 7ths, aug. 6ths, Neap., some work with 9th & 13th (V) contextual.	All triads, 7ths. dom. 9ths & 13ths.
Continue T232.	"20th-century functional" patterns, set types.	Extended tertian: quartal, secundal, whole-tone, etc.

T231: emphasize 1600-1800

T232: emphasize 1800-1900

T331: emphasize 1900 to present.

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APPENDIX III: Texts used in the core curriculum (1989-90)

For the I courses:

Winold, Allen C. *Harmony: Pattern and Principles*. Two volumes and two workbooks. Englewood Cliffs, N.J.: Prentice-Hall, 1986.

Wennerstrom, Mary H. *Anthology of Musical Structure and Style*. Englewood Cliffs, N.J.: Prentice-Hall, 1983.

Kerman, Joseph. *Listen* (Brief Edition). New York: Worth, 1987.
(For first year courses)

Other anthologies and sources selected by individual professors.

For the M courses:

Grout, Donald J. and Claude V. Palisca. *A History of Western Music*. Fourth regular edition. New York: W. W. Norton, 1988.

Palisca, Claude V., ed. *Norton Anthology of Western Music*, two volumes. New York: W. W. Norton, second edition 1988.

Additional readings selected by individual professors.

For the T courses:

Hall, Anne C. *Studying Rhythm*. Englewood Cliffs, N.J.: Prentice-Hall, 1989.

Ottman, Robert. *Music for Sight Singing*. Englewood Cliffs, N.J.: Prentice-Hall, third edition 1986.

Ear training materials is packets printed for each course.

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NOTES

¹For a history of the Eastman School, see *The Eastman School of Music, its First Quarter Century* (1921-1946) by Charles Riker, Rochester, N.Y.: The University of Rochester, 1948.

²Information about the history of the Indiana University School of Music, about degree requirements and course descriptions, and about numbers of music majors has been taken from the official Indiana University Bulletin of the School of Music, published annually until 1983 and biennially thereafter.

³McHose, Allen Irvine. *The Contrapuntal Harmonic Techniques of the 18th Century*. New York: Appleton-Century-Crofts, 1947.

⁴See the *Juilliard Report on Teaching the Literature and Materials of Music*, with introduction by William Schuman, New York: W.W. Norton, 1953.

⁵For a description of the ideas of comprehensive musicianship, see *Comprehensive Musicianship: An Anthology of Evolving Thought* (Washington: Contemporary Music Project, Music Educators National Conference 1971), CMP5, and *Comprehensive Musicianship and Undergraduate Music Curricula* by David Willoughby, Washington: Contemporary Music Project, Music Educators National Conference 1971, CMP6.

⁶Texts mentioned in this paragraph are:

Christ, DeLone, Kliever, Rowell, Thomson. *Materials and Structure of Music*. Two texts, two workbooks. Englewood Cliffs, N.J.: Prentice-Hall. 1st edition 1966, 1967.

Thomson, William and Peter DeLone. *Introduction to Ear Training*. Belmont, CA: Wadsworth, 1967.

Thomson, William. *Introduction to Music Reading*. Belmont, CA: Wadsworth, 1966.

_____. *Advanced Music Reading*. Everett Books, 1968.

Benward, Bruce. *Music in Theory and Practice*. Two texts, two workbooks. Dubuque, IA: W.C. Brown, 1st edition 1977.

Henry, Earl. *Music Theory*. Two texts, two study guides. Englewood Cliffs, N.J.: Prentice-Hall, 1985.

⁷This program is described briefly in *Comprehensive Musicianship and Undergraduate Music Curricula* (see note 5 above), pp. 40-41 and 62-63.

⁸The six faculty were Professors Malcolm Brown, Austin Caswell, and Thomas Noblitt (Musicology) and Professors Vernon Kliever, Mary Wennerstrom, and Allen Winold (Theory).

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⁹*An Introduction to the Literature and Structure of Music* by David Neumeyer and Mary H. Wennerstrom (Prospect Heights, Illinois: Waveland Press, Inc., 1980) was a text that grew out of class notes for I101. Some of the series of anthologies, *The Comprehensive Study of Music*, by William Brandt, Arthur Corra, William Christ, Peter DeLone, and Allen Winold (New York: Harper's College Press, 1976 and 1977), were used in the I courses for several years. None of these books is now in print. Other texts and anthologies were planned but not published. For a list of texts used in the present curriculum, see Appendix III.

¹⁰Anyone who is interested can send for a brochure that describes the content of each course and curriculum procedures in more detail; specific course syllabi are also available.

¹¹The content of these courses is described in some detail in Appendix II.

¹²The jazz department at I.U. teaches several detailed history of jazz and stylistic courses, but they are not required of every undergraduate student.