

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32L	APP-3/11/03	APP 4/29/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Susan Wheatley	Email Address wheatley@iup.edu
Proposing Department/Unit Music	Phone 72390

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

1. Course Proposals (check all that apply)

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

MUSC 112 Theory Skills II

<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

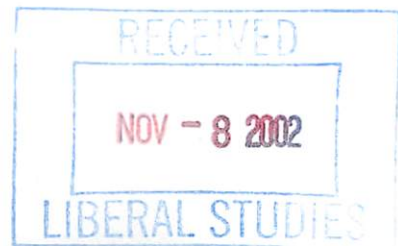
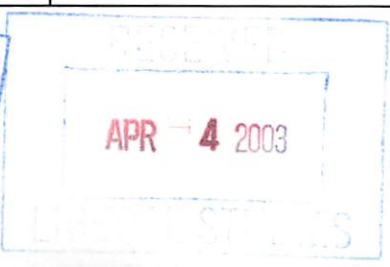
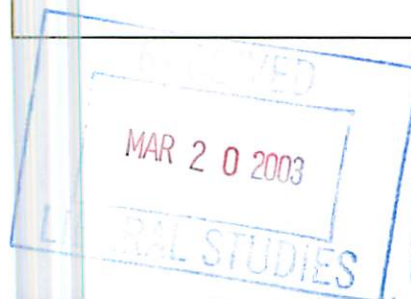
3. Program Proposals

New Degree Program Program Title Change Program Revision
 New Minor Program New Track Other

Bachelor of Science in Music Education

<i>Current program name</i>	<i>Proposed program name, if changing</i>

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	<i>11/6/02</i>
	<i>Susan Wheatley</i>	<i>11-6-02</i>
Department Chair(s)	<i>Lorraine Pilkinton</i>	<i>10/31/02</i>
College Curriculum Committee Chair	<i>Gregory H. Lee</i>	<i>11/7/02</i>
College Dean	<i>Richard J. Ford</i>	<i>11/7/02</i>
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	<i>3/11/03</i>



Description of the Curriculum Change

1. New Syllabus of Record

I. Catalog Description

MUSC 112 Theory Skills	0 class hours
	3 lab hours
Prerequisites: MUSC 111 with a grade of "C" or better or Satisfactory	2 credit hours
	(0c-3l-2cr)

Continuing development of aural skills through dictation, sight-singing, keyboard skills, and improvisation. Taken in conjunction with Theory II.

NOTE: Students are able to fulfill this theory program requirement by passing the final exam in lieu of attending the class. Students would do this by passing the final exam prior to or at the beginning of any given semester and then enrolling in Section 11 of this course for 0 sh. The student's grade would be recorded as Pass on the transcript.

II. Course Objectives

Students will be able to

Further develop ear training through melodic/harmonic dictation and sight-singing

III. Course Outline

*NOTE: Students are able to fulfill this theory program requirement by passing the final exam in lieu of attending the class. Students would do this by passing the final exam prior to or at the beginning of any given semester and then enrolling in Section 11 of this course for 0 sh. The student's grade would be recorded as "Satisfactory" on the transcript

- A. Benward, Unit 5; Berkowitz #142-153 (6 hours)
 1. Dictation drills and sight-singing
 2. Sight-singing exam
 3. Dictation exam

- B. Benward, Unit 6; Berkowitz #154-173 (6 hours)
 1. Dictation drills and sight-singing
 2. Sight-singing exam
 3. Dictation exam

- C. Benward, review Unit 5-6; Berkowitz Play & Sing (with improvisation) #21, 23 a-b, 30 and #174-185 (6 hours)
 1. Dictation drills and sight-singing
 2. Sight-singing exam
 3. Sight-singing mid-term
 4. Dictation mid-term

- D. Benward, Unit 7; Berkowitz Play and Sing (with improvisation) #33, 43 a/b, 47 a/b (6 hours)
 1. Dictation drills and sight-singing
 2. Sight-singing exam
 3. Dictation exam

- E. Benward, Unit 8; Berkowitz 194-202, Play & Sing (with improvisation) # 31, 32 (6 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Dictation exam
- F. Benward, comprehensive review; Berkowitz 203-219 (8 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Dictation exam
- G. Review for final (4 hours)
- H. Final Exam (2 hours)
 - 1. Dictation final
 - 2. Sight-singing final

IV. Evaluation Methods

The Final grade will be determined as follows:

50%	Sight-singing	
	Quizzes -	20%
	Mid-term -	15%
	Final -	15%

50%	Dictation	
	Quizzes -	20%
	Mid-term	15%
	Final	15%

Grading scale: A; 90-100%; B: 80-89%; C: 70-79%; D: 60-69%; F: <60%

Please Note: This course is graded 50% in sight-singing and 50% in dictation. It is Music Department policy that a D or F in either sight-singing or dictation will result in the student being given the lower grade. Students earning either a D or F must repeat the course.

V. Attendance Policy

Please see the University Undergraduate Curriculum Handbook:

0-2 Unexcused absences	No penalty
3rd Unexcused absence	minus 10% from final grade
4th Unexcused absence	minus 20% from final grade
5th Unexcused absence	minus 30% from final grade
6th Unexcused absence	minus 40% from final grade and automatic failure of the course

VI. Required Textbooks, Supplemental materials

Required:

Benward, Bruce (1978). *Ear Training. A Technique for Listening*. Dubuque: William C. Brown Company.

Berkowitz, Sol, Gabriel Frontrier and Leo Kraft (1976). *A New Approach to Sight Singing*. Revised Edition. New York: W. W. Norton and Co., Inc.

Suggested: MacGamut 2000, computer software.

VII. Special resource requirements - Not applicable

VII. Bibliography

- Aldwell, Edward; and Schachter, Carl (1989). *Harmony and Voice Leading*. (Second edition) New York: Harcourt Brae Jovanovich.
- Benjamin, Thomas; Horvit, Michael; and Nelson, Robert (1998). *Techniques and Materials of Tonal Music*. (Fifth edition) Belmont, Cal: Wadsworth.
- Benward, Bruce (1996). *Sightsinging Complete*. Debuque: Wm. C. Brown Company.
- Clough, John (1985). *Scales, Intervals, Keys, and Triads*, (Revised edition) New York: Norton.
- Kostka, Stefan; and Payne, Dorothy (1989). *Tonal Harmony*. (Second Edition) New York: McGraw-Hill, Inc.
- Turek, Ralph (1996). *The Elements of Music*. (Second Edition) New York: McGraw-Hill, Inc.

2. Summary of the Proposed Revisions

The revised course will include improvisation in the continuing development of aural skills.

3. Justification/rationale for the revision

A recent 10-year review of the Department of Music by the National Association of Schools of Music (NASM) resulted in the recommendation of the inclusion of improvisation skills throughout the B.S., B.A., and B.F.A. music degree programs. See supportive documentation in Part VI.

4. Old Syllabus of Record

I. Catalog Description

MUSC 112 - Theory Skills II

0 class hours

3 lab hours

Prerequisite: MUSC 111 (minimum grade: C)

2 semester hours

(0c-3l-2sh)

Continuing development of aural skills and introduction of keyboard skills. Taken in conjunction with Theory II.

II. Course Objectives

To further develop the students ear through melodic/harmonic dictation and sight-singing.

III. Course Outline

A. Benward, Unit 5; Berkowitz #142-153 (6 hours)

1. Dictation drills and sight-singing
2. Sight-singing exam
3. Dictation exam

B. Benward, Unit 6; Berkowitz #154-173 (6 hours)

1. Dictation drills and sight-singing
2. Sight-singing exam
3. Dictation exam

- C. Benward, review Unit 5-6; Berkowitz Play & Sing #21, 23 a-b, 30 and #174-185 (6 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Sight-singing mid-term
 - 4. Dictation mid-term

- D. Benward, Unit 7; Berkowitz Play and Sing #33, 43 a/b, 47 a/b. (6 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Dictation exam

- E. Benward, Unit 8; Berkowitz 194-202, Play & Sing # 31, 32 (6 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Dictation exam

- F. Benward, comprehensive review; Berkowitz 203-219 (8 hours)
 - 1. Dictation drills and sight-singing
 - 2. Sight-singing exam
 - 3. Dictation exam

G. Review for final (4 hours)

- H. Final Exam (2 hours)
 - 1. Dictation final
 - 2. Sight-singing final

IV. Evaluation Methods

The Final grade will be determined as follows:

Sight-singing 50%

Quizzes -	20%
Mid-term -	15%
Final -	15%

Dictation 50%

Quizzes -	20%
Mid-term	15%
Final	15%

Grading scale: A; >90%; B: 80-89%; C: 70-79%; D: 60-69%; F: <60%

Please Note: This course is graded 50% in sight-singing and 50% in dictation. It is Music Department policy that a D or F in either sight-singing or dictation will result in the student being given the lower grade. Students earning either a D or F must repeat the course.

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Suggested: MacGamut 2000, computer software.

VII. Special resource requirements - Not applicable

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Clough, John (1985). *Scales, Intervals, Keys, and Triads*, (Revised edition) New York: Norton.

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Turek, Ralph (1996). *The Elements of Music*. (Second Edition) New York: McGraw-Hill, Inc.

5. Liberal Studies course approval form and checklist – N/A

6. Supportive Documentation

COURSE: MUSC 111, 112, 211, 212 Theory Skills I-IV

RELEVANCE: Improvisation Content in Theory Courses at other Universities

WESTERN MICHIGAN UNIVERSITY

Source:<http://www.ur.wmich.edu/cgi-bin/Catalog/01-03/CourseDisplay.pl?Val=MUS&Title>

MUS 120 Keyboard Fundamentals 1 hr. The course covers basic fundamentals of piano technique, sight-reading, transposition, **improvisation**, and simple harmonization of melodies using primary harmonies. The course must be taken concurrent with or following MUS 160. Prerequisite: MUS 159 or music reading ability.

MUS 162 Aural Comprehension I 1 hr. Aural comprehension strives to produce a listener/performer who can perceive sound in meaningful patterns - developing a hearing mind and thinking ear. This is achieved by the tandem development of two types of activities: listening and performance.

Listening includes dictation, recognition or perception of musical events, and ensemble skills. Performance includes sight-reading, prepared performance, and **improvisation**. This course concentrates on diatonic melodies, simple and compound divisions of the beat, intervals, and triads. Prerequisite: Acceptance into MUS 160.

MUS 163 Aural Comprehension II 1 hr. A continuation of MUS 162. This course develops dictation, error detection, sight-reading, performance, and **improvisation skills** applied to more advanced diatonic melodies, subdivisions of simple and compound beats, and diatonic chord progressions. Prerequisite: MUS 162 with a grade of "C" or better.

MUS 220 Keyboard Musicianship 1 hr. A course primarily designed for those who need to develop more advanced practical skills at the piano. Students learn to play all major and natural minor scales, harmonization using secondary chords, transposition of band parts into concert key, **improvisation** on specified progressions and rhythms, and sight-reading of pieces with larger range. Prerequisite: MUS 121 with a grade of "C" or better, or instructor consent.

MUS 221 Keyboard Musicianship 1 hr. A continuation of MUS 220. Course emphasis is on adding all forms of minor scales to those previously learned, sight-reading 2 parts of SATB vocal scores, hymns and simple accompaniments, playing 3-part scores, harmonizing melodies using secondary dominants, and **improvising** accompaniments to specified melodies and to physical movement. Prerequisite: MUS 220 with a grade of "C" or better, or instructor consent.

MUS 259 Aural Comprehension III 1 hr. A continuation of MUS 163. This course develops dictation, error detection, sight-reading, performance, and **improvisation** skills applied to modal and chromatic melodies, irregular subdivisions of simple and compound beats, and chromatic chord progressions. Prerequisite: MUS 163 with a grade of "C" or better.

MUS 265 Aural Comprehension IV 1 hr. A continuation of MUS 259. This course develops dictation, error detection, sight-reading, performance, **improvisation**, and aural analysis skills applied to 20th century melodic, rhythmic, and harmonic idioms. Prerequisite: MUS 259 with a grade of "C" or better.

UNIVERSITY OF KANSAS

Source: <http://www.ur.ku.edu/Acadpub/ugradcat/09UGFineArts00.pdf>

PIAN 111 Elementary Keyboard Musicianship (2). The development of keyboard skills in sightreading, transposition, harmonization, **improvisation**, score reading, and playing by ear.

TOWSON STATE UNIVERSITY

<http://onestop.towson.edu/courses/descriptions/courses.aspHegis=MUSC>

Contact Info: mcriss@towson.edu

MUSC 133 MUSICIANSHIP I (2) Mastery of pitch and rhythm in combination with the development of aural skills through sight singing, dictation, **improvisation** and keyboard applications. Should be taken concurrently with MUSC 131.

MUSC 134 MUSICIANSHIP II (2) Development of aural skills through sight singing, dictation, **improvisation**, and keyboard applications.

CLEVELAND STATE UNIVERSITY

<http://www.csuohio.edu/undergradcatalog/courses/courindex/mus.htm>

MUS 241 Musicianship I (0-3-1) Corequisite: MUS 231. Course is designed to develop basic skills in sightreading, sightsinging, keyboard, **improvisation**, basic conducting, and musical perception.

MUS 242 Musicianship II (0-3-1) Prerequisite: MUS 241 or equivalent. Continuation of MUS 241 with more advanced materials for sightsinging, **improvisation**, keyboard, score reading and musical perception.

UNIVERSITY OF DAYTON

<http://www.udayton.edu/~music/courses/fall00.html#110's>

Aural Skills MUS 113-114 addresses the development of the following basic competencies through specific, practical, musical exercises: aural analyzation of scores, **improvisation**, melodic, harmonic, and rhythmic

dictation, identification of intervals, scales, and chords, and sight-singing. These competencies are accomplished through the following tasks:

1. melodic, rhythmic, and harmonic transcription of specifically designated pieces, from one to four parts
2. score reading, following particular lines and singing with specific parts, as well as supplying parts which are absent from the recording
- 3. improvising melodies, harmonies to melodies, and rhythmic patterns**
4. identification of intervals, both melodic and harmonic
5. identification of more complex musical structures such as triads and extended chords
6. identification of major, minor, and modal scales
7. singing both prepared and "at-sight" melodies, alone and in combination with other voices