

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-327	App 3/11/03	App-4/29/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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

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 212 Theory Skills IV

Current Course prefix, number and full title                      Proposed course prefix, number and full title, if changing

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

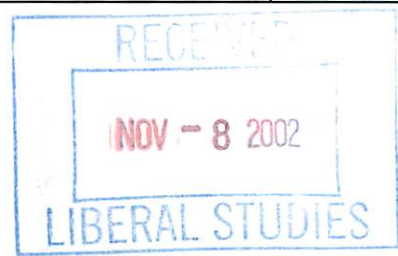
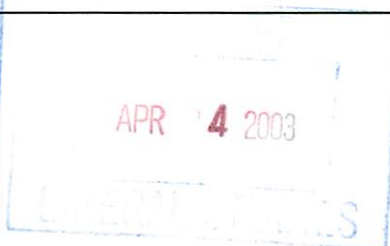
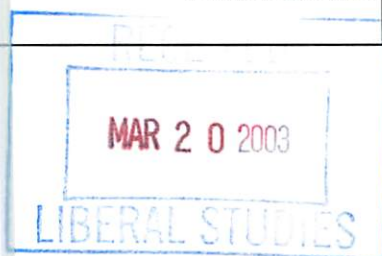
- New Degree Program                       Program Title Change                       Program Revision  
 New Minor Program                       New Track                       Other  
 Catalog Description Change

Bachelor of Science in Music Education

Current program name                      Proposed program name, if changing

4. Approvals

		Date
Department Curriculum Committee Chair(s)	Jack Stamp	11/6/02
	Susan Wheatley	11-6-02
Department Chair(s)	Renaire P. Wilson	10/31/02
College Curriculum Committee Chair	Gregory H. Lee	11/7/02
College Dean	Richard J. Lee	11/7/02
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	Gail Sechrist	3-11-03



## Description of the Curriculum Change

### 1. New Syllabus of Record

#### I. Catalog Description:

MUSC 212 Theory Skills IV

0 class hours

3 lab hour

Prerequisites: MUSC 211 and MUSC 154 or APMU 151  
with a grade of "C" or better or Satisfactory

2 credit hours

(0c-3l-2cr)

This course is a culmination of the development of aural and keyboard skills including sight reading, performance, and improvisation. Taken in conjunction with Theory IV.

NOTE: Students are permitted to fulfill this theory course requirement by taking the equivalent of 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 s. h. The student's grade would be recorded as a "Pass" on the transcript.

#### II. Course Objectives

The student will be able to

1. Play all major and minor scales on the keyboard;
2. Play harmonic progressions on the keyboard in all keys;
3. Improvise melodies to a given chord progression in all keys;
4. Improvise harmonic accompaniments to simple melodies and folk songs;
5. Transpose melodies and harmonic progressions on the keyboard at sight;
6. Sight read orchestral and chamber ensemble scores on the keyboard in a variety of clefs.

#### 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. Review of Scales and Chord Progressions on the Keyboard (10 hours)

1. Play major scales in all keys with proper fingering
2. Play harmonic and melodic minor scales in all keys with proper fingering
3. Play chord progressions on the keyboard in all keys with proper fingering

Performance Exam: Perform Selected Scales and Chord Progressions

##### B. Development of Keyboard Skills for Melodic and Harmonic Improvisation (11 hours)

1. Improvise melodies using 5-finger tonal patterns with basic chord progressions
2. Provide keyboard accompaniments to folk songs using appropriate harmonic changes
3. Improvise keyboard accompaniments to folk songs using a variety of arpeggiated and ornamented harmonic patterns

Performance Exam: Improvise melodies to a selected chord progression; improvise an accompaniment to a selected folk song

##### C. Development of Keyboard Skills for Transposition of Melodies and Harmonies (10 hours)

1. Transpose 5-finger tonal patterns in all keys
  2. Transpose simple harmonic progressions in all tonal centers
  3. Transpose a simple folk song and provide an improvised harmonic accompaniment
- Performance Exam: Transpose selected tonal and harmonic patterns at sight

D. Development of Keyboard Skills for Score Reading (11 hours)

1. Sight read a choral score (hymn, SATB) Choral, instrumental, and hymns
  2. Sight read an instrumental quartet (includes alto and other clefs)
  3. Sight read an instrumental score which includes transpositions (Bb instruments such as clarinet, etc)
- Performance Exam: Sight read selected scores at the keyboard

E. Final Performance Exam during final exam week (2 hours)

Performance components include all previously listed items

1. Major and Minor Scales
2. Harmonic Progressions in selected keys
3. Improvisation of a melody with a given harmonic progression
4. Improvisation of an accompaniment for a given melody line
5. Score-Reading of a hymn, choral and instrumental score

IV. Evaluation Methods

The final grade will be based on the following components of the course:

- 10% Class Participation
- 60% Performance Exams (15% each)
- 30% Final Performance Exam.

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

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required Textbooks, supplemental books and readings

Allen Brings, Charles Burkhart, Roger Kamien, Leo Kraft, and Drora Pershing (1979). *A New Approach to Keyboard Harmony*. W. W. Norton and Company Inc., New York.

VII. Bibliography

Aldwell, Edward, and Schachter, Carl (1989). *Harmony and Voice Leading*, 2<sup>nd</sup>. Ed., Harcourt Brace Jovanovich College Publishers, Philadelphia.

Allen Brings, Charles Burkhart, Roger Kamien, Leo Kraft, and Drora Pershing (1979). *A New Approach to Keyboard Harmony*. W. W. Norton and Company Inc., New York.

Morris, R. O. (1960). *Figured Harmony at the Keyboard*. Part I. University Press.

Piston, Walter (1978). *Harmony*, 4<sup>th</sup> Ed., W. W. Norton & Company, New York.

Wedge, George A. (1930). *Applied Harmony: A Textbook*, Book I and 2, Schirmer Books, New York.

**2. Summary of the Proposed Revisions**

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

**3. Justification/rationale for the revision**

A recent 10-year review of the Department of Music by the National Accreditation 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.

**4. Old Syllabus of Record**

**I. Catalog Description**

MUSC 212 Theory Skills IV

0 class hours  
3 lab hour  
2 semester hours

Prerequisites: MUSC 111 , MUSC 112, MUSC 211, MUSC 153 or APMU 101, and MUSC 154 or APMU 151 (0c-3l-2sh)

Culmination of development in aural and keyboard skills. Taken in conjunction with Theory IV.

**II. Course Objectives**

The student will be able to

1. Play all major and minor scales on the keyboard;
2. Play harmonic progressions on the keyboard in all keys;
3. Play melodies to a given chord progression in all keys;
4. Play harmonic accompaniments to simple melodies and folk songs;
5. Transpose melodies and harmonic progressions on the keyboard at sight;
6. Sight read orchestral and chamber ensemble scores on the keyboard in a variety of clefs.

**III. Course Outline**

**A. Review of Scales and Chord Progressions on the Keyboard (10 hours)**

1. Play major scales in all keys with proper fingering
2. Play harmonic and melodic minor scales in all keys with proper fingering
3. Play chord progressions on the keyboard in all keys with proper fingering

Performance Exam: Perform Selected Scales and Chord Progressions

**B. Development of Melodic and Harmonic Keyboard Skills (11 hours)**

1. Play 5-finger tonal patterns with basic chord progressions
2. Provide keyboard accompaniments to folk songs using appropriate harmonic changes
3. Provide keyboard accompaniments to folk songs using a variety of arpeggiated and ornamented harmonic patterns

Performance Exam: Perform melodies to a selected chord progression; Provide an accompaniment to a selected folk song

**C. Development of Keyboard Skills for Transposition of Melodies and Harmonies (10 hours)**

1. Transpose 5-finger tonal patterns in all keys
2. Transpose simple harmonic progressions in all tonal centers
3. Transpose a simple folk song with harmonic accompaniment

Performance Exam: Transpose selected tonal and harmonic patterns at sight

D. Development of Keyboard Skills for Score Reading (11 hours)

1. Sight read a choral score (hymn, SATB) Choral, instrumental, and hymns
2. Sight read an instrumental quartet (includes alto and other clefs)
3. Sight read an instrumental score which includes transpositions (Bb instruments such as clarinet, etc)

Performance Exam: Sight read selected scores at the keyboard

F. Final Performance Exam during final exam week (2 hours)

Performance components include all previously listed items

1. Major and Minor Scales
2. Harmonic Progressions in selected keys
3. Perform a melody with a given harmonic progression
4. Perform an accompaniment for a given melody line
5. Score-Reading of a hymn, choral and instrumental score

IV. Evaluation Methods

The final grade will be based on the following components of the course:

- 10% Class Participation
- 60% Performance Exams (15% each)
- 30% Final Performance Exam.

Grading Scale: A=92% - 100%, B=91% - 83%, C=82% - 73%, D=72% - 65%, F = 64% or lower is considered a failing grade.

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required Textbooks, supplemental books and readings

Allen Brings, Charles Burkhart, Roger Kamien, Leo Kraft, and Drora Pershing (1979). *A New Approach to Keyboard Harmony*. W. W. Norton and Company Inc., New York.

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Piston, Walter (1978). *Harmony, 4<sup>th</sup>* Ed., W. W. Norton & Company, New York.

Wedge, George A. (1930). *Applied Harmony: A Textbook*, Book I and 2, Schirmer Books, New York.

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](mailto: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