

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32 K	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 111 Theory Skills I		
<u>Current</u> Course prefix, number and full title		<u>Proposed</u> 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		
Bachelor of Science in Music Education		
<u>Current</u> program name		<u>Proposed</u> program name, if changing
4. Approvals		
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	11/6/02
Department Chair(s)	<i>Louise Wilson</i>	11-6-02
College Curriculum Committee Chair	<i>Michael Ford</i>	11/7/02
College Dean	<i>Michael Ford</i>	11/7/02
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Sechrist</i>	3-11-03

RECEIVED
MAR 20 2003

APR 4 2003

RECEIVED
NOV - 8 2002

Description of the Curriculum Change

I. New Syllabus of Record

I. Catalog Description

MUSC 111 - Theory Skills I

0 class hours

3 lab hours

Pre-requisites: None

2 credit hours

(0c-3l-2cr)

Develops aural skills through dictation and interpretation of written music by sight-singing. Taken in conjunction with Theory I.

II. Course Objectives

Students will be able to

1. Develop the techniques of aural interpretation, dictation and sight-singing;
2. Recognize intervals, scales, triads and cadences;
3. Demonstrate skills in melodic, harmonic, and rhythmic dictation as presented in Benward, Chapters 1-4;
4. Demonstrate skills in sight-singing and sing and play exercises as presented in Berkowitz, Section 1.

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. Basic Skills for Ear-training and Sight-singing, Unit 1 of Benward (10 hours)

1. Sight-singing stepwise and simple arpeggiated melodies in major keys using solfege
2. Identification of modes and scale degree with one note; recognition of small intervals (m2, M2, m3 and M3); rhythmic dictation in simple meters; and conjunct diatonic melodic dictation
3. Sight-singing Quiz on simple melodies using solfege
4. Text on basic aural skills

B. Introduction of minor keys and the perfect intervals, Unit 2 of Benward (10 hours)

1. Sight-singing arpeggiated melodies in major and minor keys and in different clefs using solfege; and sight-singing melodies while playing rudimentary piano accompaniment
2. Improvisation based on the tonic and dominant chords
3. Identification of different minor keys, scale degree identification with two notes and chord quality; recognition of intervals of the P5 and P4; rhythmic dictation with duple and triple subdivisions; and melodic dictation with intervals of m2, M2, m3 and M3
4. Two Sight-singing quizzes with melodies in different clefs and in minor keys and Sing and Play melodies
5. Test on aural skills

C. Introduction of harmonic dictation and cadence type identification, Unit 3 Benward (11 hours)

1. Review of scale-wise and arpeggiated melodies in major and minor keys; arpeggiated melodies in complex rhythms
2. Improvisation built upon the tonic, subdominant and dominant harmonies

3. Identification of scale degree with three notes, chord functions, cadence types, chord quality; interval recognition review; rhythmic dictation with half-beat values; melodic dictation with intervals up to P5; and simple harmonic dictation
4. Sight-singing mid-term exam - review of melodies and sing and plays from first half of semester
5. Sight-singing quiz arpeggiated melodies in complex rhythms
6. Test on aural skills

D. Introduction of the minor and major sixth intervals and further harmonic dictation, Unit 4 – Benward (11 hours)

1. Sight-singing melodies arpeggiated on the subdominant and dominant chords; introduction of sight-singing in the modes
2. Improvisation built upon the tonic, subdominant and dominant harmonies in minor keys
3. Identification of scale degree with three notes, chord functions, cadence types, chord quality; interval recognition of minor and major sixths; rhythmic dictation with syncopation; scalewise and arpeggiated melodic dictation, and harmonic dictation
4. Two Sight-singing quizzes
5. Test on aural skills

Summary of Sight-singing Quizzes and Exams (taken from Berkowitz textbook)

Quiz 1	Melodies 1-32
Quiz 2	Melodies 33-53, Sing & Play 1-5
Quiz 3	Melodies 54-76, Sing & Play 6-10
Midterm Exam	Melodies 1-76, Sing and Play 1-10
Quiz 4	Melodies 77-99, Sing and Play 11-17
Quiz 5	Melodies 100-123, Sing and Play 18-23b
Quiz 6	Melodies 124-141, Sing and Play 24-29b
Final exam	Melodies 77-141, Sing and Play 11-29b (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

- 50% The sight-singing grade will be based upon a midterm exam (12.5%), a final exam (12.5%) and the average of six bi-weekly quizzes (4.16% for each). The exams and quizzes are directed toward evaluating the student's ability to sight-singing correct pitches, rhythms in different keys and clefs as well as play rudimentary piano accompaniments while singing.
- 50% The dictation grade will be the average of four major tests (12.5% each). The fourth test will be given on the last day of class and will be comprehensive. The tests are designed to evaluate the student's ability to recognize aurally the essential elements of music and to accurately dictate melodies and harmonies.

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.

VI. Required Textbooks

Benward, Bruce (1996). *Ear Training, A Technique for Listening*. Debuque: Wm. C. Brown Company.

Berkowitz, Sol; Fontrier, Gabriel; and Leo Kraft (1997). *A New Approach to Sight Singing*. (Fourth Edition) New York: W.W. Norton & Company, Inc.

VII. Special resource requirements

Not applicable

VIII. 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). *Sight-singing 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 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. See supportive documentation in Part VI.

4. Old Syllabus of Record

I. Catalog Description

MUSC 111 Theory Skills I

0 class hours

3 lab hours

Prerequisite: None

2 semester hours

(0c-3l-2sh)

Develops aural skills through dictation and interpretation of written music by sight singing. Taken in conjunction with Theory I

II. Course Objectives

Students will develop the techniques of aural interpretation, dictation and sight-singing. Topics covered are: recognition of intervals, scales, triads and cadences; melodic harmonic and rhythmic dictation as presented in Benward, Chapters 1-4; sight-sight-singing and sing and play exercises as presented in Berkowitz, Section 1.

III. Course Outline

A. 10 hours - Basic Skills for Ear-training and Sight-singing, Unit 1 of Benward

1. Sight-singing stepwise and simple arpeggiated melodies in major keys using solfege
2. Identification of modes and scale degree with one note; recognition of small intervals (m2, M2, m3 and M3); rhythmic dictation in simple meters; and conjunct diatonic melodic dictation (4 hours)
3. Sight-singing Quiz on simple melodies using solfege (1 hour)

4. Text on basic aural skills (1 hour)
- B. 10 hours - Introduction of minor keys and the perfect intervals, Unit 2 of Benward
1. Sight-singing arpeggiated melodies in major and minor keys and in different clefs using solfege; and sight-singing melodies while playing rudimentary piano accompaniment. (4 hours)
 2. Identification of different minor keys, scale degree identification with two notes and chord quality; recognition of intervals of the P5 and P4; rhythmic diction with duple and triple subdivisions; and melodic dictation with intervals of m2, M2, m3 and M3 (3 hours)
 3. Two sight-singing quizzes with melodies in different clefs and in minor keys and Sing and Play melodies (2 hours)
 4. Test on aural skills (1 hour)
- C. 11 hours - Introduction of harmonic dictation and cadence type identification, Unit 3 Benward
1. Review of scale-wise and arpeggiated melodies in major and minor keys; arpeggiated melodies in complex rhythms. (4 hours)
 2. Identification of scale degree with three notes, chord functions, cadence types, chord quality; interval recognition review; rhythmic dictation with half-beat values; melodic dictation with intervals up to P5; and simple harmonic dictation (4 hours)
 3. Sight-singing mid-term exam - review of melodies and sing and plays from first half of semester (1 hour)
 4. Sight-singing quiz arpeggiated melodies in complex rhythms (1 hour)
 5. Test on aural skills (1 hour)
- D. 11 hours Introduction the minor and major sixth intervals and further harmonic dictation, Unit 4 - Benward
1. Sight-singing melodies arpeggiated on the subdominant and dominant chords; introduction of sight-singing in the modes (4 hours)
 2. Identification of scale degree with three notes, chord functions, cadence types, chord quality; interval recognition of minor and major sixths; rhythmic dictation with syncopation; scale-wise and arpeggiated melodic dictation, and harmonic dictation. (4 hours)
 3. Two Sight-singing quizzes (2 hours)
 4. Test on aural skills (1 hour)

Summary of Sight-singing Quizzes and Exams (taken from Berkowitz textbook)

Quiz 1	Melodies 1-32
Quiz 2	Melodies 33-53, Sing & Play 1-5
Quiz 3	Melodies 54-76, Sing & Play 6-10
Midterm Exam	Melodies 1-76, Sing and Play 1-10
Quiz 4	Melodies 77-99, Sing and Play 11-17
Quiz 5	Melodies 100-123, Sing and Play 18-23b
Quiz 6	Melodies 124-141, Sing and Play 24-29b
Final exam	Melodies 77-141, Sing and Play 11-29b

IV. Evaluation Methods

The final grade will be determined as follows:

- 50% The sight-singing grade will be based upon a midterm exam (12.5%), a final exam (12.5%) and the average of six bi-weekly quizzes (4.16% for each). The exams and quizzes are directed towards evaluating the student's ability to sight-sing correct pitches, rhythms in different keys and clefs as well as play rudimentary piano accompaniments while singing.
- 50% The dictation grade will be the average of four major tests (12.5% each). The fourth test will be given on the last day of class and will be comprehensive. The tests are designed to evaluate the student's ability to recognize aurally the essential elements of music and to accurately dictate melodies and harmonies.

Grading Scale: A: >90%; B: 80-90; 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.

VI. Required Textbooks

Benward, Bruce (1996). *Ear Training, A Technique for Listening*. Debuque: Wm. C. Brown Company.

Berkowitz, Sol; Fontrier, Gabriel; and Leo Kraft (1997). *A New Approach to Sight Singing*. (Fourth Edition) New York: W.W. Norton & Company, Inc.

VII. Special resource requirements

Not applicable

VIII. 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). *Sight-singing 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.

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