

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32m	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 211 Theory Skills III		
<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>	Date 11/6/02
Department Chair(s)	<i>Susan Wheatley</i> <i>Terrance P. Wilson</i>	11-6-02 10/31/02
College Curriculum Committee Chair	<i>Susan Wheatley</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 Sechrist</i>	3-11-03

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LIBERAL STUDIES

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Description of the Curriculum Change

1. New Syllabus of Record

I. Catalog Description

MUSC 211 Theory Skills III

0 class hours

3 lab hours

Prerequisites: MUSC 112 with a grade of "C" or better or Satisfactory

2 credit hours

(0c-3l-2cr)

Further development of aural skills through dictation, sight singing, keyboard skills, and improvisation. Taken in conjunction with Theory III.

II. Course Objectives

Students will be able to

Use techniques of aural interpretation, dictation, sight-singing and improvisation. Topics covered are recognition of intervals, scales, triads and cadences; improvisation; melodic harmonic and rhythmic dictation as presented in Benward, Chapters 9-12; sight-singing and sing and play exercises as presented in Berkowitz, Section III.

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 9 ;Berkowitz , Ch. I – Melodies - 234-257, Ch. II – Duets - 62-66, Ch. III - Sing and Play with Improvisation - 72-80, Ch. IV – Variations - 10th (11 hours)

1. Dictation, sight-singing and improvisation
2. Sight-singing exam
3. Dictation exam

B. Benward, Unit 10; Berkowitz Ch. I – Melodies - 258-281, Ch. II – Duets - 67-72, Ch. III - Sing and Play with improvisation, - 81-86, Ch. IV, - Variations - 11th (11 hours)

1. Dictation, sight-singing and improvisation
2. Sight-singing exam
3. Dictation exam

C. Benward, Unit 11; Berkowitz Ch. I, - Melodies - 282-311, Ch. II - Duets, 73-78, Ch. III - Sing and Play with improvisation - 87-93, Ch. IV – Variations - 12th 11 hours)

1. Dictation, sight-singing and improvisation
2. Sight-singing exam
3. Dictation exam

D. Benward, Unit 12; Berkowitz Ch. I – Melodies - 312-338, Ch. II – Duets - 79-84, Ch. III - Sing and Play with improvisation - 94-98, Ch. IV – Variations - 13th (9 hours)

1. Dictation, sight-singing and improvisation
2. Sight-singing Final exam
3. Dictation Final exam during Final Exam week (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

- 50% Sight-singing. The grade is based on four exams (12.5% each). The exams are directed towards evaluating the student's ability (1) to sight-sing melodies musically, with correct pitches, good intonation, and in rhythm, (2) to play rudimentary piano accompaniments while singing, and (3) to perform simple improvisations.
- 50% Dictation. The grade is based on four exams (12.5% each). The exams 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, CA: 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 further 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 211 Theory Skills III**Prerequisites:** MUSC 111 (Minimum Grade: C) and MUSC 112 Minimum Grade: C) 2 semester hours

(0c-3l-2sh)

Further development of aural keyboard skills. Taken in conjunction with Theory III.

II. Course Objectives

Students will develop the techniques of aural interpretation, dictation, sight-singing and improvisation. Topics covered are: recognition of intervals, scales, triads and cadences; improvisation; melodic harmonic and rhythmic dictation as presented in Benward, Chapters 9-12; sight-singing and sing and play exercises as presented in Berkowitz, Section III.

III. Course Outline

- A. Benward, Unit 9 ;Berkowitz , Ch. I – Melodies - 234-257, Ch. II – Duets - 62-66, Ch. III - Sing and Play with Improvisation - 72-80, Ch. IV – Variations - 10th (11 hours)
1. Dictation, sight-singing and improvisation
 2. Sight-singing exam
 3. Dictation exam
- B. Benward, Unit 10; Berkowitz Ch. I – Melodies - 258-281, Ch. II – Duets - 67-72, Ch. III - Sing and Play with improvisation, - 81-86, Ch. IV, - Variations - 11th (11 hours)
1. Dictation, sight-singing and improvisation
 2. Sight-singing exam
 3. Dictation exam
- C. Benward, Unit 11; Berkowitz Ch. I, - Melodies - 282-311, Ch. II - Duets, 73-78, Ch. III - Sing and Play with improvisation - 87-93, Ch. IV – Variations - 12th 11 hours)
1. Dictation, sight-singing and improvisation
 2. Sight-singing exam
 3. Dictation exam
- D. Benward, Unit 12; Berkowitz Ch. I – Melodies - 312-338, Ch. II – Duets - 79-84, Ch. III - Sing and Play with improvisation - 94-98, Ch. IV – Variations - 13th (9 hours)
1. Dictation, sight-singing and improvisation
 2. Sight-singing Final exam during final exam week (1 hour)
 3. Dictation Final exam during final exam week (1 hour)

IV. Evaluation Methods

The final grade will be determined as follows:

- 50% Sight-singing. The grade is based on four exams (12.5% each). The exams are directed towards evaluating the student's ability (1) to sight-sing melodies musically, with correct pitches, good intonation, and in rhythm, (2) to play rudimentary piano accompaniments while singing, and (3) to perform simple improvisations.

50% Dictation. The grade is based on four exams (12.5% each). The exams 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, CA: 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.

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