Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

Part II of a four semester sequence in Music Theory focusing on written music notation skills including scales, tonality, key, modes, intervals, transposition, chords, cadences, non-harmonic tones and melodic organization.

Rationale or Justification for change:
Our current curriculum combines written music theory and aural skills into one class. The separation will allow for better evaluation of our students.

***For General Education or Cultural Diversity Courses Only***

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* For Writing Intensive Courses, attach a description of the kind and quantity of writing.
* For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes associated with each GE competency or CD designation.
- c. List of strategies to be used to assess students' achievement of each GE competency or CD designation.

***For New Courses***

(Choose all that apply)

- [ ] Course is an elective.
- [ ] Course is required for program
- [X] Pre- or Co-requisites: All music majors in BA, BS, BM and music minor
- [X] Pre: MUS 131
- [ ] Other courses are being changed or eliminated. (Explain.)

- [ ] Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes.
- c. A list of resources required to offer and support this course.
- d. A description of how teaching this course will affect department staffing.
- e. If 400/500 level course, an explanation of added expectations of graduate students.
***For Program Proposals***

Attach paper copies of the following:

a. Student learning outcomes for the program.
b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
c. Program Assessment Plan. Forms are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/words/PRA_SampSLOAssesPlan.doc
d. List of program requirements for New programs, or a list of Current and Proposed program requirements for Redesigned programs.
e. A list of resources required to offer and support this program.
f. A description of how offering this program will affect department staffing.
g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits.

***For Programs Requiring MNSCU Approval***

If any of the following changes are proposed, please fill out and attach MNSCU Program Approval Forms, which are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/html/currformsprocesses.htm

1. Creation of an entirely new program.
2. Redesign of existing programs, which takes any of the following forms:
   - Addition or deletion of a program option. Options are part of program design in which 30-50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives greater than 30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
   - Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
   - Change in program name.
   - Change in program CIP #.
   - Change in TOTAL program credits.
   - Change in degree award. For example, changing a B.A. to B.S.
   - Creation of a new degree award in a related academic area. Examples include creation of a certificate program from an existing degree program, or a new degree program from an existing degree program (e.g., Art History BA from Art BA.)
3. Relocation of an existing program. This is a proposal to move an existing program from one site to be exclusively offered at another site, and requires closing the program offered at the original site. For example, a program offered both on-campus and through extended campus is to be offered only at the extended campus site.
4. Replication of an existing program. This is a proposal to offer an existing program at a new site, which may be an existing MNSCU-approved site, or another campus of the same institution. Replicated programs are offered at both the original site and the new location.
5. Suspension or reinstatement of a program. This proposal suspends admission of students into an existing program, and is good for three years. Reinstatement proposals request the reopening of student admissions into a given program.
6. Closure of a program. This proposal requests closure of an existing program and its from an institution’s official inventory of academic programs. Unless a department seeks to re-open a suspended program, it should be closed within three years of suspension.

Revised September 2002
### Minnesota State University, Mankato

**Curriculum Proposal**

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Revised September 2002
THEORY II: MUS 132

Theory II is a 2 credit course that is required for all students who are majoring or minoring in music.

Texts and Materials:


Inexpensive music paper; higher quality manuscript paper; pencils

COURSE PURPOSES:
Theory II is the second of four semester courses in a sequence (Theory II, III, IV). Students minoring in music are required to complete Theory I and Theory II; Music Industry majors have this same requirement. All other music majors are required to take all four semesters, preferably in their first two years of study.

Certain music skills are essential and universal. Theory courses guide students to the mastery of those required skills. Every semester there is an inventory of what skills and natural abilities the students bring to the course; then the learners begin working on the competencies in the myriad of theory skills in the particular semester of Theory. Even though the course has the word “theory” at its core, the course concentrates on several important practical skills that are absolutely necessary for a professional musician. These skills become more difficult as the sequence of courses progresses. Mastery is the goal.

STUDENT LEARNING OUTCOMES:
The learning outcomes are in these areas of study:

Chapter 7 Texture and Textural Reduction
Chapter 9 Voice Leading in Four Voices
Chapter 10 Harmonic Progression and Harmonic Rhythm
Chapter 11 The Dominant Seventh Chord
Chapter 12 The Leading-Tone Seventh Chords
Chapter 13 Nondominant Seventh Chords
Chapter 14 Modulation
Chapter 15 Secondary Dominants and Leading Tone Chords
Outcomes:

1. The student will be able to correctly build and notate good chord progressions in major and minor keys. The student will be able to analyze these harmonies in pieces of music from several centuries.
2. The student will be able to build and compose with all the types of seventh chords in major and minor keys.
3. The student will be able to write extensively in four-voice composition.
4. The student will be able to analyze a composition and discern all diatonic harmony, changes of key, and the presence of altered chords that are not part of the original key of the piece.
5. The student will be able to compose brief pieces to combine the elements of what they have learned, melodically, harmonically and rhythmically.
6. The student will be able to apply this understanding to the skills being learned simultaneously in Aural Skills II.

Assessments of These Learning Outcomes

a. During many class periods, the students are working at the board and in their seats in partners. The instructor can watch them thinking and writing, “showing their work” as it is said in a math class. The quality, quantity and amount of facility are reviewed every time this is done.

b. Together in class and individually, students do written analyses of music compositions to apply the theory and skills they are learning. There are class discussions and work groups for the analysis and debate about how to interpret the piece.

c. There are written assignments, on music paper, due each class day. Either there is immediate feedback by looking at the work in class, or through the instructor’s written comments on the assignments submitted by each student.

d. Quizzes and tests are given; discussions follow in the class, and written comments are given back to each student.

e. The music composition that is done by each student is performed in the class and discussed; individual and class comments are very helpful for the student’s progress.

Graded Work:

1. The final grade is given with some consideration for improvement. Lower grades in the first part of the semester will have less impact if there are higher grades consistently as the semester progresses.
2. Tests will be announced in advance; quizzes may/may not be announced.
3. Grading will be 90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F. When no assignment is turned in, a zero (0) is recorded.
4. Students are encouraged to look at their grades at any time and discuss their levels of skills with the faculty member.
5. Assignments will be collected during the class period they are due. No late assignments will be accepted. However, each student will be given TWO
COUPONS to use in the semester to allow two Theory assignments to be turned in late. Those assignments must be submitted within the next two class days. The coupons are to be used for a variety of situations: illness, necessary absence, no time to get the assignment done, etc. Students are encouraged to use the coupons wisely.

6. The final grade will be earned from:
   a. Written work 50% (including compositions)
   b. Quizzes/Tests 40$
   c. Class participation 10%
a. Syllabus

Attached

b. Course’s student learning outcomes

1. The student will be able to correctly build and notate good chord progressions in major and minor keys. The student will be able to analyze these harmonies in pieces of music from several centuries.
2. The student will be able to build and compose with all the types of seventh chords in major and minor keys.
3. The student will be able to write extensively in four-voice composition.
4. The student will be able to analyze a composition and discern all diatonic harmony, changes of key, and the presence of altered chords that are not part of the original key of the piece.
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4. Quizzes and tests are given; discussions follow in the class, and written comments are given back to each student.
5. The music composition that is done by each student is performed in the class and discussed; individual and class comments are very helpful for the student’s progress.

c. A list of resources required to offer and support this course.
The Department can offer this course with existing resources.

d. A description of how teaching this course will affect department staffing.
The Department can offer this course with current staffing.

e. If 400/500 level course, an explanation of added expectation of graduate students.
   N/A
Department of Music
Faculty Meeting
October 12, 2004

Present: David Viscoli, Gerard Aloisio, Gary Erickson, Harry Dunscombe, Amy Roism-Foley, Karen Boubel, Paul Moxness, John Lindberg, Doug Snapp, Dale Haefner, Sharon Wetzel

Curriculum changes were proposed/discussed.

THEORY-Theory I (MUS 131, 4 credits), Theory I (MUS 132, 4 credits), Theory II (MUS 231, 3 credits), Theory II (MUS 232, 3 credits) change to Theory I (MUS 131, 2 credits), Theory II (MUS 132, 2 credits), Theory III (MUS 231, 2 credits), Theory IV (MUS 232, 2 credits), Aural Skills (MUS 133, 2 credits), Aural Skills II (MUS 134, 2 credits), Aural Skills III (MUS 233, 1 credit) & Aural Skills IV (MUS 234, 1 credit) Doug motioned to accepted changes, Paul seconded, all in favor.

MUSIC EDUCATION-Introduction to Conducting (201) and Introduction to Technology (181) be added. General Music K-8 (341) will focus on the K-8 with the secondary methods 9-12 added to the Choral Musicianship and Instrumental Musicianship courses where they are more appropriate. Gerard motioned to add the new courses and change number of credit from 4 to 3 in General Music, Karen seconded, all in favor.

Discussion on adding the course SOPHOMORE REVIEW (299). Doug motioned to accept, Amy seconded, all in favor.

Proposed Gen. Ed. Course, WOMEN IN CLASSICAL MUSIC (121)-discussion will be tabled unit next week.

SENIOR PROJECT (495)-this proposal will be revisited.