Curriculum Proposal

Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

(Check all that apply):

College: Arts and Humanities  □ Undergraduate  □ Graduate
Department: Music
Program: CIP #

Type of Change: COURSE PROPOSALS
Proposed: New Course

Title Current: Aural Skills III
Title Proposed: Aural Skills III
24-Char. Abbrev: MUS 233

Course Designator and Number: MUS 233
Number of Credits: 1

Effective Date of Change: 05
Academic Year: 05
(For Office Use Only)

Part III of the four semester sequence focusing on sight-singing and ear training.

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***

<table>
<thead>
<tr>
<th>GE Category #</th>
<th>GE Category Name (Maximum of 3 Categories)</th>
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<tbody>
<tr>
<td>N/A</td>
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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***

<table>
<thead>
<tr>
<th>Instructional Type:</th>
<th>Lecture/Lab</th>
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<tr>
<td>Course is an elective.</td>
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<td>Course is required for program</td>
<td>□</td>
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<tr>
<td>Pre- or Co-requisites:</td>
<td>□</td>
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<tr>
<td>Other courses are being changed or eliminated. (Explain.)</td>
<td>□</td>
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Course will be offered:

□ Fall Semester
□ Spring Semester
□ Summer Session

□ 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/academic/program/AssessmentPlan.doc](http://www.mnsu.edu/academic/program/AssessmentPlan.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.

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**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/academic/curriculum/programs.html](http://www.mnsu.edu/academic/curriculum/programs.html)

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.
# Signature Page

**Department**
- Recommended
- Not Recommended

Comments:

**College Curriculum Committee**
- Recommended
- Not Recommended

Comments:

**College Dean**
- Recommended
- Not Recommended

Comments:

**General Education Subcommittee**
- Recommended
- Not Recommended

Comments:

**Undergraduate Curriculum and Academic Policy Committee**
- Recommended
- Not Recommended

Comments:

**Faculty Association Graduate Committee**
- Recommended
- Not Recommended

Comments:

**Graduate Dean**
- Recommended
- Not Recommended

Comments:

**Academic Affairs Council**
- Recommended
- Not Recommended

Comments:

**Senior Vice President and Vice President for Academic Affairs**
- Approved
- Not Approved

Comments:
Aural Skills III is a 2 credit course that is required for all students who are majoring in music, with the exception of the Music Industry emphasis.

Texts and Materials:
Ear Training. Bruce Benward, 7th edition, 2005, McGraw Hill. (purchase in Book Store; it is used for all four semesters of Aural Skills)
A New Approach to Sight Singing. Sol Berkowitz, 4th edition 1997, W.W.Norton. (purchase in Book Store; it is used for all four semesters of Aural Skills)

Inexpensive music paper; pencils

COURSE GOALS:
Aural Skills III will begin by taking an updated inventory of what are your natural abilities and learned skills in ear training and sight singing. We are building on those skills over two years while you are taking Aural Skills I-IV. You will continuously improve in what you can hear as a professional musician. These skills are an absolute necessity in all fields of music.

Regardless of what type of music profession you pursue, you will be constantly asking yourself “What am I hearing?” “What did I just hear?” You ask this of yourself while practicing, conducting, teaching, performing, working with any kind of music group, listening to a performance, etc..

Based upon how well you hear you will be able to improve your performance, help a student, prepare a music ensemble, enjoy a performance, etc. You will develop what all musicians need and depend upon:

A “HEARING EYE”: The ability to look at printed music and hear it accurately in your head.

A “SEEING EAR”: The ability to hear music and accurately describe it and write it.

STUDENT LEARNING OUTCOMES FOR THE EAR TRAINING PORTION:

(Units 8-12 of the Benward text):

1. The student will begin to accurately hear and notate melodies with steps, leaps, accidentals and changes of key.
2. The student will accurately identify and notate all harmonic intervals.
3. The student will accurately hear and notate the various chords in a key and their harmonic progression, with more challenging progressions from music literature.
4. The student will correctly hear various inversions of the chords and factors in the outer voices, simultaneous with non-harmonic tones in the voices.
5. The student will accurately hear the five types of seventh chords and their resolutions.
6. The student will begin to accurately hear and notate four-voice writing.
7. The student will accurately hear and notate more challenging rhythmic patterns in simple and compound meters.
8. The student will be able to detect and identify more challenging errors when there are differences in what is being heard and what is written on the page.

Assessments of All Ear Training Outcomes:

a. In class, while the instructor guides the students toward correctly hearing a melody, chord or rhythm, questions are asked of the students to have them verbalize what is coming easily and what is more difficult. Time in class and the next assignment can then be adapted to give more emphasis to what is more challenging.

b. Students are at the board and at their seats writing down what they hear; the instructor interprets what she sees from the students to understand their amount of progress and what is needed for improved abilities.

c. Students suggest some names, and are then put with a work partner for the whole semester; they work together outside of class and bring their questions and results back into class. They give feedback to each other while practicing their skills in the practice room; they help each other in his/her particular area of need.

d. Students report back at the beginning of class about their work in partners during the week: what was easier, and what kinds of help they need. The instructor can then determine their abilities to improve developmentally in those music skills.

e. Weekly checks are made of their workbooks to see their progress; feedback is given.

f. Ear Training quizzes are given each 2-3 weeks to show the students and instructor the on-going progress in the ear skills.

g. With any written practices or quizzes that are collected, the instructor writes individual comments on the person’s work to indicate their specific improvements and area for more work.

STUDENT LEARNING OUTCOMES FOR THE SIGHT SINGING PORTION:

(Section 3 of each Unit in the Sight Singing text of Melodies; Theme and Variations; Melodies from the Literature; sections 2-3 of Duets):

1. The student will more accurately sing with solfege (syllables) simple melodies in major keys, minor keys, and changing keys.
2. The student will begin to correctly sing accidentals in melodies, ascending and descending.
3. The student will sing using accurate pitches, rhythms and tempi.
4. The students will gain in the skill of using their voices with different combinations of the class: whole class, small groups, with one partner, individually.
5. The student will sing duets accurately with their partner.

Assessments of All Sight Singing Outcomes:

a. Students will sing in class and in the instructor’s office to show the accuracy and vocal control they are gaining. The instructor gives frequent grades and feedback to each individual student.

b. During each class there are exercises and models sung of correct and incorrect pitches and rhythms; students compose their own examples and then sing them to the class. The student then evaluates how well the class is singing or hearing the examples.

c. Students are given a work partner for the whole semester. They work at least weekly, getting together in practice rooms to work on assignments; each partner helps the other and reports back in class as to the areas where they both need help.

d. Sight Singing tests are given at least three times during the semester in the instructor’s office. Each individual student does his/her best work and receives specific feedback and suggestions for improvement.

Grading:

Sight Singing: 50% (singing in class and in Dr. Boubel’s office)
Ear Training 50%  (weekly assignments and quizzes)

SS grades will be from the following: A, B, C, D, F, (0= not in class)
ET grades will be with numbers: 90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F.

Your final grade will be given with the philosophy of “rewarding improvement.” Lower grades in the first part of the semester will have less impact and be helped by higher grades as the semester goes on.

Four hours of outside work every week will be required of each student.

Music Department policy states that each half of the course must be at a level of “C” in order for the student to pass the entire course.

If any student has a learning disability that will make a difference in their learning in the course, he/she should talk privately with Dr. Boubel to see if any accommodation is appropriate.

ASK QUESTIONS! SEE HOW GOOD YOU ARE GETTING! MAKE SURE YOU UNDERSTAND! ASK FOR HELP! BECOME A PROFESSIONAL MUSICIAN! STRETCH YOUR EARS!
a. Syllabus

Attached

b. Course’s student learning outcomes

See syllabus

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 Roisum-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.