

CURRICULUM PROPOSAL (Submit one hard copy and an electronic copy to the Associate Provost by the second Tuesday of the month.)

Proposal Number: #11-12-05

School/Department/Program: School of Fine Arts/ Department of Music

Preparer/Contact Person: Constance Edwards & Daniel Eichenbaum

Telephone Extension: 4166

Date Originally Submitted: November 8, 2011

**Revision (Indicate date and label it
Revision #1, #2, etc.):** Revision #1, December 19, 2011

Implementation Date Requested: Fall 2012

- I. **PROPOSAL.** Write a brief abstract, not exceeding 100 words, which describes the overall content of the proposal.

This is a proposal to split the Music Theory Comprehensive four-course sequence into Written Music Theory and Aural Skills classes in order to update the content as well as place Fairmont State University's Music Theory sequence in line with most Theory programs in West Virginia and across the country. The result is eight courses, but the total credit hours (16) will not change.

- II. **DESCRIPTION OF THE PROPOSAL.** Provide a response for each letter, A-H, and for each Roman Numeral II-V. If any section does not apply to your proposal, reply N/A.

- A. Deletion of course(s) or credit(s) from program(s)

MUSI 1109 Theory, Comprehensive I (4 credits)
MUSI 1110 Theory, Comprehensive II (4 credits)
MUSI 2209 Theory, Comprehensive III (4 credits)
MUSI 2210 Theory, Comprehensive IV (4 credits)

Total hours deleted. 16 credits

- B. Addition of course(s) or credit(s) from program(s)

N/A

Total hours added. _____

- C. Provision for interchangeable use of course(s) with program(s)

N/A

- D. Revision of course content. Include, as an appendix, a revised course description, written in complete sentences, suitable for use in the university catalog.

Course content will be revised to separate written theory from the ear training/aural skills component of the current offerings. The courses are designed to be taken concurrently which will be further clarified in the degree outline and model schedule portion of the catalog. Other changes are shown in the revised course descriptions in Appendix A.

- E. Other changes to existing courses such as changes to title, course number, and elective or required status.

N/A

- F. Creation of new course(s). For each new course

1. Designate the course number, title, units of credit, prerequisites (if any), ownership (FSU, PC&TC, or shared) and specify its status as an elective or required course. If you are creating a shared course, attach a memo from the Deans of the affected Schools explaining the rationale for the course being shared.

MUSI 1113 Theory I 3 credits FSU required course (to be taken concurrently with MUSI 1114)
MUSI 1114 Aural Skills I 1 credit FSU required course (to be taken concurrently with MUSI 1113)
MUSI 1115 Theory II 3 credits FSU required course PR: MUSI 1113 and MUSI 1114
MUSI 1116 Aural Skills II 1 credit FSU required course PR: MUSI 1113 and MUSI 1114

MUSI 2223 Theory III 3 credits FSU required course PR: MUSI 1115 and MUSI 1116
MUSI 2224 Aural Skills III 1 credit FSU required course PR: MUSI 1115 and MUSI 1116
MUSI 2225 Theory IV 3 credits FSU required course PR: MUSI 2223 and MUSI 2224
MUSI 2226 Aural Skills IV 1 credit FSU required course PR: MUSI 2223 and MUSI 2224

2. Include, as an appendix, a course description, written in complete sentences, suitable for use in the college catalog.

See Appendix A

3. Include, as an appendix, a detailed course outline consisting of at least two levels.

See Appendix B

4. In order to meet the requirements as outlined in Goal One of the Strategic Plan, please include Outcome Competencies and Methods of Assessment as an appendix. Examples are available upon request from the Chair of the Curriculum Committee.

See Appendix C

- G. Attach an itemized summary of the present program(s) affected, if any, and of the proposed change(s).

1. Describe how this proposal affects the hours needed to complete this program. Specifically, what is the net gain or loss in hours? Use the format for Current and Proposed Programs in Appendix A.

There is no change in the number of hours required.

2. Include proof that this proposal meets the degree definition policy (Board of Governor's Policy #52) as part of the Proposed Program in Appendix A.

The B.A. in Education degree with a teaching specialization in music is exempt from the degree definition policy. The B.A. in Music degree meets the 128 hour requirement and as stated in G1 above, there is no change in the number of hours required.

3. Exceptions to the degree definition policy: As per policy #52, programs seeking exceptions to any of the maximum credit hour limits must submit formal requests to the Board of Governors for approval. Explain the rationale for the exception by documenting the existence of one or more of the criteria in paragraph 4.2.

N/A

III. **RATIONALE FOR THE PROPOSAL.**

- A. **Quantitative Assessment:** Indicate the types of assessment data, i.e., surveys, interviews, capstone courses, projects, licensure exams, nationally-normed tests, locally developed measurements, accreditation reports, etc., that were collected and analyzed to determine that curricular changes were warranted. Quantitative data is preferred.

A survey of Music Theory offerings at schools in and around West Virginia revealed a 50/50 split between schools that offered the same type of comprehensive (4-credit for four semesters) Theory course and schools that offer separate Aural and Written Theory courses (2 distinct courses for each of the four semesters). Those schools with the same or similar courses as our current curriculum include Bethany, Concord, Glenville and WV Wesleyan, only one of which is accredited by The National Association of Schools of Music. The schools that have separate Aural and Written Theory courses include WVU and Marshall, as well as West Liberty, Frostburg and Shepherd. All but one of these schools is NASM accredited. Since FSU is seeking accreditation for the Music program, it follows that we should be in line with other NASM-accredited schools. It is also important to note that in music schools across the county, the theory sequence is most frequently offered as separate Aural and Written Theory courses. The reasoning is best stated in the quote below by Dr. Jennifer Snodgrass, Assistant Professor of Music Theory in the Hayes School of Music at Appalachian State University, who was hired as a consultant to review our current Music Theory program.

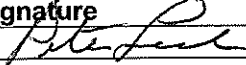
“Currently, music theory and ear training are integrated, offered as a 5 day per week course. Because students can rely on either skill to mask deficiencies in the other, I suggest that the two courses be separated and offered as music theory (MWF) and ear training (TH). This would allow for two separate grades, thus allowing students to demonstrate mastery in both topics.”

- B. **Qualitative Assessment:** Based upon the assessment data above, indicate why a curricular change is justified. Indicate the expected results of the change. Be sure to include an estimate of the increased cost, or reduction in cost of implementation. FOR EXAMPLE: Will new faculty, facilities, equipment, or library materials be required?

As stated above, one of the expected outcomes is two separate grades in order to demonstrate mastery of both written music theory and aural skills/ear training. Currently, the courses meet five days a week at the same time without regard to the University-wide schedule. Two separate courses would allow the Aural Skills courses to fit the schedule on Tuesday/Thursday and would allow students to register for other courses on Tuesday/Thursday. No new faculty will be required. Some upgrades in technology would prove useful and are being sought through Strategic Goal Implementation grants currently.

- IV. Should this proposal affect any course or program in another school, a memo must be sent to the Dean of each school impacted and a copy of the memo(s) must be included with this proposal. In addition, the Deans of the affected schools must sign below to indicate their notification of this proposal.

By signing here, you are indicating your college's/school's notification of this proposal.

College/School	Dean	Signature
School of Fine Arts	Mr. Peter Lach	

- V. Should this proposal affect any course to be added or deleted from the general studies requirements, a memo from the chair of the General Studies Committee indicating approval of the change must be included with this proposal.

N/A

- VI. **ADDITIONAL COMMENTS.**

APPENDIX A

New course descriptions

MUSI 1113 Theory I 3 credits FSU required course

This course will review music fundamentals including fluency in treble and bass clef, major and minor scales, key signatures, time signatures, and intervals. The class will then focus on the principles of voice leading, harmonic progression, melody harmonization, non-chord tones, cadences, and simple tonal analysis. This course will be taken concurrently with MUSI 1114, Aural Skills I. Fall semester only.

MUSI 1114 Aural Skills I 1 credit FSU required course

This course will introduce students to the fundamentals of aural skills including solfege singing in major and minor, simple rhythm chanting in duple and compound meters, interval recognition from major and minor scales, triad and seventh chord recognition, and melodic dictation. Specific emphasis is placed on proper intonation. This course uses a moveable "do" solfege system. This course will be taken concurrently with MUSI 1113, Theory I. Fall semester only.

MUSI 1115 Theory II 3 credits FSU required course

This course is a continuation of MUSI 1113. Students will briefly review skills learned in MUSI 1113 and then continue their studies of tonal music with a focus on triad inversions, seventh chords, applied/secondary chords, and introduction to chromaticism in tonal analysis. Students will also compose simple pieces in the common practice style utilizing techniques learned in class. This course will be taken concurrently with MUSI 1116, Aural Skills II. Spring semester only. PR: MUSI 1113 and MUSI 1114 with a grade of "C" or higher.

MUSI 1116 Aural Skills II 1 credit FSU required course

This course is a continuation of MUSI 1114. Students will briefly review skills learned in MUSI 1114 and then continue to expand their skills in melodic dictation, harmonic dictation, solfege singing, and error detection. Students will also use their aural skills to criticize and react to professional music recordings. This course will be taken concurrently with MUSI 1115, Theory II. Spring semester only. PR: MUSI 1113 and MUSI 1114 with a grade of "C" or higher.

MUSI 2223 Theory III 3 credits FSU required course

This course is a continuation of MUSI 1115. Students will briefly review skills learned in MUSI 1115 and then delve into the chromatic harmonies of common practice music. Topics will include secondary function chords, Neapolitan chords, augmented sixth chords, and modulatory techniques. Students will analyze longer musical excerpts and be expected to compose pieces in the common practice style utilizing techniques learned in class. Fluency in alto and tenor clef will also be a requirement. This course will be taken concurrently with MUSI 2224, Aural Skills III. Fall semester only. PR: MUSI 1115 and MUSI 1116 with a grade of "C" or higher.

MUSI 2224 Aural Skills III 1 credit FSU required course

This course is a continuation of MUSI 1116. Students will briefly review skills learned in MUSI 1116 and then continue advancing their skills in solfege singing, dictation, and aural analysis. Chromaticism, including applied and borrowed chords, will be added to the expectations of students along with simple modulation. This course will be taken concurrently with MUSI 2223, Theory III. Fall semester only. PR: MUSI 1115 and MUSI 1116 with a grade of "C" or higher.

MUSI 2225 Theory IV 3 credits FSU required course

This course is a continuation of MUSI 2223. Students will briefly review skills learned in MUSI 2223 and then finish their studies of chromatic harmony as exemplified by composers from the end of the Romantic era. Student will then begin to learn 20th century techniques of composition and analysis including extended tertian harmony, atonality, twelve-tone theory, pitch-class technique, exotic scales, and minimalist technique. The class will conclude with a survey of contemporary music composition practices including postmodernism, postminimalism, and neoclassicism. Students will be expected to compose short pieces in various contemporary styles to learn these techniques. This course will be taken concurrently with MUSI 2226, Aural Skills IV. Spring semester only. PR: MUSI 2223 and MUSI 2224 with a grade of "C" or higher.

MUSI 2226 Aural Skills IV 1 credit FSU required course

This course is a continuation of MUSI 2224. Students will briefly review skills learned in MUSI 2224 and then continue advancing their skills in solfege singing, dictation, and aural analysis. Students will sing simple octatonic, exotic scale, and atonal melodies. Students will also chant rhythms in mixed or asymmetric meters, polyrhythms, mixed beat divisions, and perform simple metric modulations. This course will be taken concurrently with MUSI 2225, Theory IV. Spring semester only. . PR: MUSI 2223 and MUSI 2224 with a grade of "C" or higher.

Old descriptions:

MUSI 1109 Theory, Comprehensive.....4 hrs.

This course is organized in five interacting streams of study to develop the skills necessary for the perception and understanding of music. These concentrations comprise formal and harmonic analysis, composition, ear training, keyboard harmony and singing. This course surveys the compositional techniques of the eighteenth and nineteenth centuries. A weekly lab is required. Fall semester only.

MUSI 1110 Theory, Comprehensive.....4 hrs.

A continuation of MUSI 1109, with emphasis in compositional study involving modulation and musical perception with and without score. Five minute laboratory. Spring semester only. PR: MUSI 1109 with a grade of "C" or higher.

MUSI 2209 Theory, Comprehensive.....4 hrs.

Continuation of MUSI 1110, covering theoretical principles of the baroque and classical periods. Emphasis on contrapuntal forms and compositions of large formal structures. A weekly lab is required. PR: MUSI 1110 with a grade of "C" or higher. Fall semester only.

MUSI 2210 Theory, Comprehensive.....4 hrs.

Continuation of MUSI 2209, developing the skills necessary for the perception and understanding of music. Features theoretical principles of the romantic period and the twentieth century. Five minutes' laboratory each week. PR: MUSI 2209 with a grade of "C" or higher. Spring semester only.

APPENDIX B

Course outline

Outline for Theory Curriculum

MUSI 1113 Theory I

- I. All Fundamentals
 - A. Bass and Treble Clef
 - B. Time Signatures
 - C. Key Signatures
 - D. Major and Minor Scale Construction
 - E. Rhythmic Notation
- II. Lead Sheets and Triads
 - A. Diatonic and Chromatic Intervals
 - B. Triads: Major, Minor, Augmented, Diminished
 - C. Seventh Chords: Major, Major-minor, Minor, Half Diminished, Fully Diminished
 - D. Lead Sheet Symbols
 - E. Inversions
- III. Roman Numerals and Figured Bass Symbols
 - A. Realization
 - B. Analysis
- IV. Cadences
 - A. Definitions: PAC, IAC, Plagal, Deceptive, Half
 - B. Analysis / Identification
- V. Non-Chord Tones
 - A. Definitions: Appoggiatura, Neighbor, Escape, Suspension, Anticipation, Pedal
 - B. Analysis / Identification
- VI. Progression / Harmonization of a Melody
 - A. Voice Leading / Part Writing
 - B. Harmonic Analysis
- VII. Finale Projects and Composition
 - A. Original Composition
 - B. Arrangement

MUSI 1114 Aural Skills I

- I. Sing Any Interval from Major and Minor Scale
 - A. Intervallic Exercises
 - B. Prepared Melodies
 - C. Solfege Syllables
- II. Outline All Triads on Each Diatonic Pitch
 - A. Intervallic Exercises

- B. Prepared Melodies
- C. Solfege Syllables
- III. Rhythm Dictation and Performance of Simple Meter and Compound Meter, Including Subdivision
 - A. Rhythmic Chant Exercises
 - B. Rhythmic Syllables
- IV. Recognize Triads and Seventh Chords, Intervals
 - A. Dictation Exercises
 - B. Listen-and-Repeat Exercises
 - C. Performance Analysis
- V. Melodic Dictation of Pitch Patterns
 - A. Dictation Exercises
 - B. Sight Singing Exercises

MUSI 1115 Theory II

- I. Review of Theory I
 - A. Roman Numerals and Figured Bass
 - B. Triads and Seventh Chords
 - C. Cadences
 - D. Non-Chord Tones
 - E. Voice Leading
- II. Part Writing with All Diatonic Chords
 - A. Workbook Exercises
 - B. Class Exercises
- III. Analysis in Context Using All Diatonic Chords
 - A. Workbook Exercises
 - B. Excerpts from Repertoire
- IV. Introduction to Secondary Function
 - A. Workbook Exercises
 - B. Class Exercises
- V. Transposition of Instruments (important for score study)
 - A. Workbook Exercises
 - B. Class Exercises
- VI. Finale Projects and Composition
 - A. Original Composition
 - B. Arrangement

MUSI 1116 Aural Skills II

- I. Error Detection
 - A. Melodies
 - B. Harmonic Progressions
 - C. Rhythms
- II. Sight Singing

- A. All Diatonic Triads
 - B. Inclusions of Intervals Larger Than P5
- III. Harmonic Dictation
 - A. Aurally Determine Chord Inversion, Including Non-Chord Tones
 - B. Determine and Label Simple Harmonic Progression
 - C. Analyze Progression with Correct Roman Numerals and Figured Bass
- IV. Analyze Professional Recordings
 - A. Transcribe Melody
 - B. Analyze Harmony
 - C. Notate Rhythm
- V. Melodic Dictation
 - A. Correctly Transcribe a Four Measure Melody in Major and Minor
 - B. Analyze Melody for Harmonic Implications
- VI. Rhythmic Chanting and Dictation
 - A. Chant Rhythms in Simple and Compound Beat Division
 - B. Notate Rhythms in Simple and Compound Beat Division

MUSI 2223 Theory III

- I. Review of Theory II
 - A. Diatonic Chords
 - B. Secondary Function Chords
 - C. Transposition
- II. Chromaticism
 - A. Advanced Secondary Function
 - B. Borrowed Chords
 - C. Neapolitan Sixth Chords
 - D. Augmented Sixth Chords
- III. Modulation
 - A. Simple Pivot Chords
 - B. Chromatic, Secondary Function Pivot Chords
 - C. Enharmonic Modulation
- IV. Repertoire Analysis
 - A. Folk Music
 - B. Popular Music
 - C. Art Music
- V. Small Scale Forms Overview
 - A. Phrases and Periods
 - B. Binary Form
 - C. Ternary Form
- VI. Finale Projects and Composition
 - A. Original Composition
 - B. Arrangement

MUSI 2224 Aural Skills III

- I. Introduction to Chromaticism
 - A. Sing Melodies with Secondary Chords
 - B. Aurally Identify Secondary Chords in Harmonic Progressions
 - C. Notate Melodies with Secondary Chords and Correctly Analyze
 - D. Simple Pivot-Chord Modulation
- II. Listening for Formal Design
 - A. Aurally Identify Small Form
 - B. Predict Musical Direction Given a Segment of Music
- III. Rhythmic Chanting and Dictation
 - A. Chant Complex Rhythms in Simple and Compound Beat Division
 - B. Notate Complex Rhythms in Simple and Compound Beat Division
- IV. Two-Part Melodic Dictation
 - A. Notate Two Independent Voices Played Together
 - B. Analyze Implied Harmonies with Roman Numerals and Figured Bass
- V. Large Scale Transcriptions
 - A. Transcribe Melodies, Harmonies, and Rhythms from Professional Recordings
 - B. Submit for Class Performance to "Match" Original Recording
 - C. Use of Finale to Achieve "Publisher" Quality

MUSI 2225 Theory IV

- I. Review Theory III
 - A. Chromaticism
 - B. Modulation
 - C. Form
- II. Advanced Chromaticism
 - A. Ambiguous Key Area
 - B. Alternate Resolutions / Non-Resolutions
 - C. Atypical Chord Function
 - D. Non-Functional Triads
 - E. Bitonality / Pantonality
- III. Analysis of Late Romantic Music
 - A. Wagner- *Tristan und Isolde*
 - B. Mahler- *Symphony No. 9*
 - C. Mussorgsky- *Pictures at an Exhibition*
 - D. Debussy- *Sunken Cathedral*
- IV. 20th & 21st Century Techniques
 - A. Extended Tertian Harmony
 - B. Atonality
 - C. Exotic Scales
 - D. 12-Tone / Serialism
 - E. Pitch-Class Set Theory

- F. Minimalism
- G. Postmodernism / Postminimalism
- V. Analysis Paper, Collaborative Analysis Projects
 - A. Major Work from 20th or 21st Century
 - B. Group Student Presentation
 - C. Individual Student Paper within Each Presentation
- VI. Analysis of Individual Applied Literature Repertoire
 - A. Major Work from Students' Applied Areas
 - B. Student-Analyzed Overview of Entire Work
 - C. In-Depth Analysis of a Small Portion
- VII. Finale Projects and Composition
 - A. Original Composition
 - B. Arrangement

MUSI 2226 Aural Skills IV

- I. Advanced Sight Singing
 - A. Extended Use of Secondary Function Chords
 - B. Neapolitan and Augmented Sixth Chords
 - C. Simple Atonal Melodies
 - D. Exotic Scale Melodies
 - E. Chromatic Modulation of Melodies
- II. Advanced Harmonic and Melodic Dictation
 - A. Chromatic Modulation of Melodies
 - B. Four Part Harmonies Performed Together
 - C. Modulating Four-Part Harmonic Progressions
 - D. Roman Numeral and Figured-Bass Analysis
- III. Non-Standard Meter Dictation and Chanting
 - A. Asymmetric
 - B. Mixed Meter
 - C. Non-Metered

APPENDIX C

Outcome Competencies and Methods of Assessment

Course	Competency	Method of Assessment
MUSI 1113 Theory I	Demonstrate competence in reading treble and bass clef fluently	-Graded homework assignments -Written quiz
	Demonstrate recognition of all diatonic and chromatic intervals	-Graded homework assignments -Written quiz
	Demonstrate knowledge of scales by constructing major and three forms of minor scales in all twelve keys	-Graded homework assignments -Written quiz
	Analyze all major and minor key signatures	-Graded homework assignments -Written quiz
	Analyze triads and seventh chords	-Graded homework assignments -Written test
	Analyze triads with appropriate Roman numerals and figured bass	-Graded homework assignments -Written test
	Demonstrate smooth voice leading and part writing skills	-Graded homework assignments -Written test
	Demonstrate appropriately harmonized accompaniments to simple melodies	-Graded homework assignments -Original composition assignments
	Analyze simple tonal music using Roman numerals and figured bass	-Graded homework assignments -Written test
MUSI 1115 Theory II	Create and analyze all triads and diatonic seventh chords in all inversions	-Graded homework assignments -Written quiz
	Demonstrate proficiency in analyzing secondary dominant chords	-Graded homework assignments -Written test
	Demonstrate smooth voice leading and part writing skills using diatonic triads, seventh chords, and secondary dominant chords	-Graded homework assignments -Written test
	Demonstrate appropriately harmonized accompaniments to simple melodies using triads, seventh chords, and secondary dominant chords in all inversions	-Graded homework assignments -Original composition assignments
	Analyze tonal music repertoire using Roman numerals and figured bass	-Graded homework assignments -Written test
	Create short compositions using part-writing and analysis techniques discussed in class	-Graded homework assignments
	Apply correct instrumental transpositions	-Graded homework assignments
MUSI 2223 Theory III	Analyze and utilize common chromatic chords including Neapolitan 6th, augmented 6th, mode mixture, and other applied/secondary chords	-Graded homework assignments -Written test
	Analyze various modulation techniques from diatonic pivot chords to enharmonic respelling	-Graded homework assignments -Written test
	Demonstrate appropriately harmonized accompaniments to modulating and chromatic melodies using Neapolitan 6th, augmented 6th, mode mixture, and other applied/secondary chords	-Graded homework assignments -Original composition assignments
	Demonstrate understanding of small-scale forms	-Graded homework assignments -Written test

	Analyze chromatic, tonal music repertoire using Roman numerals and figured bass	-Graded homework assignments -Written test
	Create chromatic and modulating original works using part-writing and analysis techniques discussed in class	-Graded homework assignments
MUSI 2225 Theory IV	Analyze the disintegration of common practice era harmonic motion by analyzing late Romantic era works	-Graded homework assignments -Written test
	Analyze a large-scale work from the twentieth-century	-Group-written paper and class presentation
	Analyze a movement from each students' own applied repertoire from the Romantic era or twentieth-century	-Term paper
	Demonstrate recognition of significant twentieth-century repertoire utilizing score fragments or audio examples	-Written quiz
	Compute a twelve-tone matrix and analyze a twentieth-century work with it	-Graded homework assignments -Written test
	Demonstrate applied knowledge of interval class, interval vector, and set theory analysis	-Graded homework assignments -Written test
	Analyze late Romantic and twentieth-century music repertoire using a variety of contemporary techniques	-Graded homework assignments -Written test
	Create original works using various techniques learned from studying twentieth-century repertoire	-Graded homework assignments
MUSI 1114 Aural Skills I	Demonstrate performance competency by singing major and minor scales using moveable "do" solfege system	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing all intervals from major and minor scales using solfege system	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a triad built on every member of the major and minor scale	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a prepared major or minor melody with solfege syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a prepared simple or compound rhythm with rhythm syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a new major or minor melody without preparation of similar difficulty to classroom exercises	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a new simple or compound rhythm without preparation of similar difficulty to classroom exercises	-Aural skills class quiz -Aural skills performance jury
	Demonstrate listening competency by aurally recognizing and writing all major and minor scale intervals	-Aural dictation quiz -Aural skills midterm
	Demonstrate listening competency by aurally notating a performed, four measure, simple melody	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally	-Aural dictation quiz

	notating a performed, four measure, simple rhythm	-Aural skills midterm and final test
	Demonstrate listening competency by aurally recognizing and labeling the quality of all standard triads and seventh chords	-Aural dictation quiz -Aural skills midterm and final test
MUSI 1116 Aural Skills II	Demonstrate performance competency by singing a prepared major or minor melody with solfege syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a prepared rhythm with rhythm syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a new major or minor melody of similar difficulty to classroom exercises without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a new simple or compound rhythm of similar difficulty to classroom exercises without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate listening competency by aurally notating a performed melody	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally notating a performed rhythmic pattern	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency detecting errors in a performed melody or harmony	-Aural dictation quiz -Aural skills midterm and final test
	Analyze a performed harmonic progression with Roman numerals	-Aural dictation quiz -Aural skills midterm and final test
MUSI 2224 Aural Skills III	Demonstrate performance competency by singing a prepared, modulating melody with solfege syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a prepared rhythm with rhythm syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a new, modulating major or minor melody of similar difficulty to classroom exercises without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a new rhythm of similar difficulty to classroom exercises without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate listening competency by aurally notating a performed, modulating melody	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally notating a performed rhythmic pattern	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally notating two independent voices performed together and analyze with Roman numerals and figured bass	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally detecting errors in a performed melody or harmony	-Aural dictation quiz -Aural skills midterm and final test
	Analyze the form of a piece by listening to a recording without the aid of written music	-Aural dictation quiz -Aural skills midterm and final test
	Create a transcription of a section of music from a professional recording	-Written homework assignment
MUSI 2226 Aural Skills IV	Demonstrate performance competency by singing a prepared, atonal or exotic scale melody	-Aural skills class quiz -Aural skills performance jury

	with solfege syllables	
	Demonstrate performance competency by chanting a prepared mixed meter, asymmetric meter, or mixed beat-division rhythm with rhythm syllables	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by singing a new, simple atonal or exotic scale melody without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate performance competency by chanting a new mixed meter, asymmetric meter, or mixed beat-division rhythm with rhythm syllables and without preparation	-Aural skills class quiz -Aural skills performance jury
	Demonstrate listening competency by aurally notating a performed, modulating harmony or melody	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally notating a performed rhythm with mixed beat-division or asymmetric meter	-Aural dictation quiz -Aural skills midterm and final test
	Demonstrate listening competency by aurally notating four voices performed together and analyze with Roman numerals and figured bass	-Aural dictation quiz -Aural skills midterm and final test
	Analyze large-scale form of a piece by listening to a recording and without the aid of written music	-Aural dictation quiz -Aural skills midterm and final test
	Create a transcription of an extended section of music from a professional recording	-Written homework assignment