

DATE: March 28, 2008

TO: Vice Provost Randy Smith

FROM: Subcommittee B (Barringer, Caron, Robinson, Winer)

RE: Revision to Undergraduate degree in School of Music

### **Recommendation**

Subcommittee B recommends approving this proposal.

### **Comments on this proposal**

The school of music would like to revise their undergraduate major. The committee raised a few questions which the school responded to. The questions and answers appear below.

*1) Change in Aural Training: In the current Aural training requirements the total number of hours (not credit hours) of in-class instruction is:*

*5 classes \* 4 days/wk \* 1hr/day(?) \* 10 wks = 200 hrs*

*In the new structure, this changes to*

*6 classes \* 2 days/wk \* 1hr/day(?) \* 10 wks = 120 hrs.*

*This seems like a dramatic shift. The text states that there is a pedagogical shift in the approach taken with this sequence. Do you have information about how other institutions teach this sequence? Statistical data on how many hours of in-class instruction other institutions have for this sequence? Finally, how do plan to evaluate that your new pedagogical approach is successful?*

A table comparing Ohio State's music program to the music programs at other public universities and at other institutions in Ohio is attached to the end of this document. The data was gathered several years ago as we initially began examining our core requirements. Since some institutions teach music theory and aural skills under a single course number, and others, like Ohio State, teach the two subjects under different course numbers, meaningful comparisons require combining the hours per week for both topics. Most schools teach theory and aural skills in five classes each week. The last row on each page (the literal bottom line) summarizes the practice at each institution. Indiana University has a unique approach to theory and aural skills, requiring nine class sessions each week, as they expect to cover twice as much material during the first year than other schools. Music theory pedagogues generally believe that spreading basic theory and aural skills materials over two years is preferable. It takes time to develop aural skills. Not just time in the classroom, but also time practicing and reinforcing the skills learned. The plan to reduce the number of hours Ohio State students will spend in the aural skills

classroom each week from four to two will bring our program in line with the majority of the programs shown on the table.

The grades students earn in these classes will be a clear indication of the success of our new pedagogical approach. The expected outcome at the end of the sequence will not change. The skill level to pass the new 426 will be identical to the skill level required to pass the existing 426. Since these are skill acquisition classes it will be fairly easy to assess the success or failure of our new approach.

2) You are dropping the Technology Requirement (Music 220). What did this class teach? What is the evidence that your incoming students have greater technological sophistication in the areas covered by Music 220?

The evidence is anecdotal, but reinforced by the changing view of our accrediting body, the National Association of Schools of Music (NASM). About twelve years ago, when the School of Music created Music 220, the NASM had just developed a new standard in technology that all accredited schools were required to meet. Some schools, like Ohio State, choose to meet the standard with a new class. Many schools choose to meet the standard by incorporating technology appropriate to different major areas into existing classes. After our recent on-site visit from the NASM accreditation team (February 21-23, 2008) our decision to remove Music 220 from the core of our program and incorporate relevant technologies into the existing course work was supported by the visiting team. For example, a piano performance major will be introduced to the software and hardware used in an electronic class piano studio during piano pedagogy classes, or during studio classes. Oboe and Bassoon students will be introduced to reed making equipment in studio classes.

3) The proposed change for the BA in Music has an increase in the credit hours from 70 to 73. The core part has been cut but the required electives increased from 3 to 9 hours. Why are you increasing the credit hours for this degree, especially through adding electives? Also, in the proposal there seems to be an inconsistency in the appendices for this program. One appendix indicates with the "new core old GEC" this program is still at 70 hours. Is this because this proposal was originally two different proposals?

The required electives have been moved out of two specific places in the old degree (music theory and music history) and combined with the existing three hours of required electives to make 9 hours of required upper level electives in the new degree. The additional three hours in the new degree are new performance hours we would like to add to the new degree. Instead of allowing a student to obtain a BA in music with no applied study, although all students must audition to be admitted to the BA degree,

we propose to specify that the student must take 6 credits of applied study and three credits of ensembles. In the old degree there were 6 credits of unspecified performance credits required. The NASM accreditation team was supportive of this change. Private study is a requirement for accreditation. NASM requires both private study and ensemble participation. If we need to revisit the performance requirements, we will, but we feel this is a much stronger degree with the new performance requirements. We are still able to offer the student general university electives and stay at the minimum of 181 hours.

The version of the BA in the proposal to modify the core requirements for the BM/BME/BA is a halfway stage. Since the proposal to modify the core affects all three degrees, the BA is included in that document. Since there are additional changes to the BA degree, that go beyond the core requirements, that is a separate document. Frankly, I don't remember the history—if it was once one document or not. The relevant information is that the separate BA document represents one step in the evolution of the proposed BA degree.

4) Comparing the existing programs to the proposed programs in the appendices we find a range of credit hour reductions. Are these correct? The body of the proposal doesn't seem to indicated such variation.

#### Major Credit Hours

Old New Change

BM Composition	111	106	-5
BM Jazz Studies	130	125	-5
(Perf. Spec.)			
BM Jazz Studies	123	118	-5
(Comp Spec.)			
BM Music History	112	104	-8
BM Music Perf.	122-123	112-114	~-10
(Orchestral)			
BM Music Perf.	115	110	-5
(Piano)			
BM Music Perf.	122	114	-8
(Voice)			
BM Music Theory	111	106	-5
BME Choral, Inst.	126	121	-5
or General			

The net reduction in the core is 5 hours, which explains the change for most of these programs. For the programs where the reduction is greater than 5 hours, where are the additional reductions coming from and why?

You are correct that the body of the proposal does not include this information. We put the information about each specific degree plan in an appendix C following the two versions of each degree. If you want more detail, we can provide it.

BM Composition: The proposal reduces the hours to degree from 197 to 192. The major is reduced by 5 hours. Eliminating Music 521, a choice of 244/352/353, and 3 credits of electives, saves 9 credits in the major. Adding 224 adds 2 credits, and increasing the hours for 240 adds 2 credits to the major.

BM Jazz Studies, Performance: The proposal reduces the hours to degree from 206 to 201. Five credits are eliminated in the major. The reduction is the result of eliminating Music 521 and 220, and the addition of 224 and the increase in hours in 240 in the Core program. Also, three credits of major applied have been eliminated. The applied study at the 502 level will receive 3 credits each quarter rather than 4. This aligns the Jazz performance degree with the Vocal Performance degree. Both degrees carry credit for other performance activities, in this case improvisation, which compensates for the reduced credit. Music 505 and 605 are added to the major instrument requirements, but do not add credits. In addition, the jazz area proposes to eliminate the requirement for traditional applied study in all areas, aligning with the current practice in jazz guitar. The inclusion of the requirement for traditional study made it impossible for the jazz performance degree to include four years of applied study on the principal instrument, clearly at odds with NASM regulations. The proposed program complies with NASM standards.

BM Jazz Studies, Composition: Is like the Jazz Studies, Performance degree. 5 credits have been eliminated from the major.

BM Music History: The proposed degree is 193 credits. The existing degree is 201 credits. The proposal includes an 8-hour reduction in the major program. Two credits of secondary applied study and 4 credits of principal applied study have been eliminated from the major program, in addition all of the proposed core changes, except the elimination of the choice among 244, 352 or 353, have been included, saving 2 credits.

BM Performance- Orchestral Instruments: The proposed degree is 188 credits. The existing degree is 198 credits. The reduction of the Core program eliminates 5 credits from the major. In addition 3 credits of secondary piano and a 3 credit conducting course for non-string principals have been eliminated from the major. (String principals did not take advanced conduction and will still take 267.) Thus, the total reduction in the major is 10-11 hours. Music



505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

BM Performance, Piano: The degree is reduced from 191 hours to 186 hours. The 5-credit reduction in the major comes from the core, as discussed in the body of the proposal. Music 505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

BM Performance Voice: The degree is reduced from 213 hours to 205 hours. 8 credits are taken from the major. 5 credits are eliminated in the major core, as discussed in the body of the proposal. In addition, 1 credit is eliminated from Vocal Pedagogy, and 2 credits from Foreign Language Diction requirements. Music 505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

BM Music Theory: The proposal reduces the hours to degree from 197 to 192. The major is reduced by 5 hours. Eliminating Music 521, a choice of 244/352/353, and 6 credits of electives, saves 12 credits in the major. Adding 224 adds 2 credits, adding 620 add 3 credits and increasing the hours for 240 adds 2 credits to the major.

BME- (Bachelor of Music Education) The total minimum number of hours required for the degree is reduced by 5 hours, from 202 to 197. Music 521 is eliminated from the major core, while 224 is added. Music 524 is eliminated from the theory requirements and 220 is retained. Both classes are worth 3 credits and don't affect the number of credits required for the degree. (The change is made since 220 includes an arranging project and 524, the course that has been used in the Music Education degree to meet the NASM standard for arranging does not address arranging in the manner required by music educators.) Thus, the major core is 2 credits smaller. An additional 3-credit major requirement, Ed P&L 650.xx is eliminated. Music 505 is added as a degree requirement, but does not add hours.

<b>Ohio State</b>	<b>Mich State</b>	<b>Arizona State</b>	<b>Univ. of Minn.</b>	<b>Univ. of Iowa</b>	<b>Indiana U</b>
<b>Quarters</b>	<b>Semesters</b>	<b>Semesters</b>	<b>Semesters</b>	<b>Semesters</b>	<b>Semesters</b>
<b>Aural Training:</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>
10 credits (5 courses)	4 credits (4 courses)	with Music theory	with Music Theory	with Music Theory	4 credits (4 classes)
4 times each week	2 times a week	no separate class...	no separate classes	no separate classes	
<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>
3 credits	elective?	Jazx majors have class			
<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>
16 credits (6 courses)	8 credits (3 semesters)	12 credits (4 semesters)	12 credits (4 semesters)	9 hours (3 semesters)	8 credits (2 classes)
10 credits western	6 credits western,	Music Ed takes 9 credits	9 credits western	6 hours western	
6 world	2 credits world	3 days/week	3 credits world?	3 hours world	0 non-western
core western: 4 lectures + 1 lab (proposed 3 + 1)	3 lectures /week 95 enrolled		2 lecture, 1 lab.	meets 3 times a week, two meetings 1.25 hrs	
<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>
18 credits (6 courses)	14 credits (5 classes)	12 credits (4 classes)	12 for Music ed	16+ 3 hours	15 credits (5 semesters)
3 days/week	3 + 1 lab/ week ?		16 for others	(includes fundamentals)	5 days a week

		meets 5 days/week	+ 1 elective class...		<b>7</b>
			meets 5 days/week (3 lecture, 2 lab)	meets 5 days a week for 4 credits (50 min. each)	
<b>Class Piano</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>
4-6 credits 4-6 classes	2 credits 2 classes	4 credits 4 classes	2-4	2 hours	0 credit
except piano perf. majors	2 times a week	(except piano majors)			must pass exam
meet 2 days /week	take classes and pass exam	Some Music Ed just 2 Some Music Ed 0???			
<b>Ensembles:</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>
9-12 credits depending on major	every term (8+)	8 credits over 6 terms	8 credits over 8 terms	8 large	Required every semester registered
			Music Ed. 6 large, 1 small		
<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>
2 credits 1 class	2 credits (1 class)	1-3 credits, 1-2 classes	2 credits	2 hours	elective for most
	Jazz doesn't take...				
<b>Bottom line # classes hours in T and AT</b>	<b>Bottom line # classes hours in T and AT</b>	<b>Bottom line # classes hours in T and AT</b>	<b>Bottom line # classes hours in T and AT</b>	<b>Bottom line # classes hours in T and AT</b>	<b>Bottom line # classes hours in T and AT</b>
7 classes / week	5+1 /week	5 classes/ week	5 classes/ week	5 classes/ week	9 classes/week includes drill sections
350 min	250-300	250 min	250 min	250 min	450 min!!!!

<b>Bowling Green</b>	<b>Kent State</b>	<b>Cincinnati</b>	<b>Miami.</b>	<b>OU</b>	<b>8</b>
<b>Semesters</b>	<b>Semesters</b>	<b>Quarters</b>	<b>semesters</b>	<b>quarters</b>	
<b>Aural Training:</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>	<b>Aural Training</b>
4 courses 8 credits	Part of theory	12 credits/6 quarters	4 courses, 4 credits	6 quarters, 9 credits	
1 lecture 2		4 days/week	2 classes/week	1 cr/term 1 <sup>st</sup> yr	
				2 classes/week	
recitations/week			Performance majors	2 cr/ term 2 <sup>nd</sup> yr.	
			take an extra year	3 classes/week	
<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>	<b>Music Tech</b>
	Yes, 2 credits			Required for SOME programs	
<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>	<b>Music History</b>
4 courses	5 courses 12 credits	12 credits	12 credits	4 courses 13 credits	
9 credits ?	4 courses western	(6 courses, all western)	Over 2 years: 9 credits western, 3 world	1 course intro to western and world (4 credits)	
	1 course world			3 courses western (9 cr.)	
Core meets 3/week	Core meets 4/week				
<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>	<b>Music Theory</b>
4 courses 8 credits	4 courses, 12 credits	18 credits	4 classes 8 credits	6 courses	
1 lecture	1 <sup>st</sup> year classes meet 3/week	9 classes (3 yrs.)	3 classes/week	18 credits	
2 recitations/week	Classes are 80 min.	1 <sup>st</sup> and 2 <sup>nd</sup> year, 1		3 classes/week	

	2 <sup>nd</sup> year meet 4-5 times for 50 min.	lecture/week!!! 3 <sup>rd</sup> year 3 classes/week			
<b>Class Piano</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>	<b>Piano Proficiency</b>
Must pass exam	Must pass 2 credit class that has prereqs.	3 credits		12 credits	
	Meets 2/week	Mus ed takes 6 credits			
<b>Ensembles:</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>	<b>Ensembles</b>
“expected to participate”		Some majors must take		12 credits?	
Mus Ed need 7 semesters	Also require inprov class 1 or 2 credits.	Two per quarter!!			
Mus history. And Composition majors take just 4					
<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>	<b>Conducting</b>
None for composition, jazz, music history	2 credits,		Only Mus ed	3 credits	
<b>Bottom Line</b>	<b>Bottom Line</b>	<b>Bottom Line</b>	<b>Bottom Line</b>	<b>Bottom Line</b>	<b>Bottom Line</b>
Class hours for theory and AT /week	Class hours for theory and AT /week	Class hours for theory and AT /week	Class hours for theory and AT /week	Class hours for theory and AT /week	Class hours for theory and AT /week
6 classes	3-5 classes	5 classes	5 classes	5-6 classes	
300 min	240-250 min.	250 min.	250 min	250-300 min	



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December 8, 2007

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W. Randy Smith  
Vice Provost  
Office of Academic Affairs  
201 Bricker Hall  
CAMPUS

Dear Randy:

Attached is a proposal for CAA consideration and action with revisions to the undergraduate Bachelor of Music, Bachelor of Music Education, and Bachelor of Music. The proposed changes to these majors was approved by the College of the Arts Curriculum Committee on November 1, vetted by the Arts and Humanities Subcommittee of the ASC CCI in November, and approved by the ASC CCI on November 30.

The changes proposed for these majors will reduce the total requirements for each by 5 credits with the following changes:

- The Aural Training requirements are changed from 13 credit hours to 12 credit hours with a changed delivery method.
- The music history content is reduced to 15 hours from 16
- The Music Theory course requirements in "Form and Analysis" are reduced from 21 credit hours to 18 credit hours.
- All degree programs—BA, BM, BME—will meet the standards of NASM, Music's professional accrediting agency

The changes within the program will also make it easier for transfer students to complete the various majors, and will allow students to complete these very demanding majors with reduced credit hours. The changes also take some pressure off of the large number of curricular expectations currently in place during the sophomore year.

The changes to the B.A. major will allow for more applied music instruction for students pursuing this program of study.

I am pleased to forward this proposal to CAA for its consideration, and stand ready to assist CAA in any way during its deliberation process.

Sincerely,

Edward Adelson  
Associate Executive Dean

Copies: Kay Halasek, chair, CAA  
Lakshmi Dutta



November 5, 2007

Edward Adelson  
Associate Executive Dean  
Colleges of the Arts and Sciences  
114 University Hall  
230 N Oval Mall  
CAMPUS

Dear Ed,

The College of the Arts Curriculum Committee (ARTS CC) has reviewed and voted unanimously to support the School of Music's proposal to reconfigure the core offerings for the Bachelor of Arts (BA), the Bachelor of Music (BM), and the Bachelor of Music Education (BME). Dr. Lora Dobos, Associate Director of the School of Music, along with the School's Curriculum Committee, is proposing the changes to bring them into line with suggestions from the National Association of Schools of Music (NASM) and from surveys and discussions with current and former undergraduate students. We discussed the changes with Dr. Dobos, Dr. Ward, and Dr. Proctor during our ARTS CC deliberations on Thursday, November 1, 2007, and we were pleased to unanimously support their proposed changes. Please note that the total major hours dropped by 5 credit hours in each degree—BA, BM, BME; however, the total of the GEC hours for the two tagged degrees—BM, BME-- does not change in this proposal, as this will be coming in a separate proposal for the entire College of the Arts wherein the School of Music will propose a 5 credit hour reduction in the GEC-R to match the 5 credit hour reduction in the major. As well, the BM and BME are tagged degrees approved May 30, 1990 at CAA, which report directly to CAA by faculty rule, but who, historically, use the ASC CCI in an advisory role.

The following is a synopsis of changes to the Core Requirements for the Bachelor of Arts (BA), the Bachelor of Music (BM) and the Bachelor of Music Education (BME). (Please note that the BME degree has 100% placement rate for all of its graduates in the state of Ohio, and its reciprocal licensure states). Both the BM and BME are highly demanding and require rigorous course work and disciplined commitment from the students.

The School of Music faculty have reduced the degrees by five (5) credit hours. NASM and student government organizations gave feedback as part of the review of the School of Music and the ten (10) year review for NASM. The feedback resulted in a change in the sophomore (2<sup>nd</sup> year) offerings and looked at conservatories across the nation (such as Oberlin, The Juilliard School of Music, Eastman, etc.) as to offerings and requirements within tagged professional degree programs in these highly sought-after colleges.

The following is a synopsis of changes for the Core Requirements for all Undergraduate Music Majors (BA), (BM), (BME) and the overall five (5) credit hour reduction:

- The Aural Training faculty re-configured the offerings at OSU from 13 credit hours to 12 credit hours with a changed delivery method.
- The Musicology faculty decided that they would deliver the content of Music History in 15 hours rather than 16 hours, with changed music instruction and folding of listening methodologies into Music Theory I-VI in order to come into line with other music programs across the country.
- The Music Theory faculty decided that they would deliver and fold in "Form and Analysis" which falls into line with all other offerings of this sort across the country from 21 credit hours to 18 credit hours.
- All degree programs—BA, BM, BME—will meet the standards of NASM, our outside accrediting agency-- and Music Education licensure standards. The changes within the program will make it easier for transfer students, will encourage our OSU music students to emerge as self-learners in a highly competitive field, and will allow them to finish their degrees with fewer credit hours.

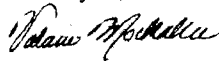
The following is a synopsis of changes for the Bachelor of Arts (BA):

The BA in Music is ideal for the student seeking a double major, or just starting off in music. The revisions allow for more flexibility in performances and open up nine (9) credit hours of choice within the major program. Also, the revisions allow for three quarters of one-on-one instruction on the student's instrument, a hallmark of the School of Music's teaching practices, but one that has never been part of the BA until now. With the changes, the School of Music anticipates 10-15 new students a year to the major, who can be easily absorbed into the program with existing resources.

- Replace 21 hours of music theory with 18 hours of music theory.
- Aural training hours remain the same
- Musicology Area drops from 24 hours to 21 hours.
- Class Piano (4 hours), Music Performance (6 hours), and Music Elective (3 hours) become "Music Performance" (13 hours) and Additional Upper level Music Electives (9 hours).
- The overall total change is replacing 70 total hours with 73 total hours to come into line with the standards set by the accrediting agency, NASM, as stated on page 3 of the proposal

We thank you in advance for moving this proposal through the next appropriate steps, and look forward to its ultimate approval and implementation for fall of 2008. If you have questions about the proposed changes, please feel free to contact me at 292-5171 or through e-mail, mockabee.1415.

Thank you,



Valarie Williams Mockabee  
Associate Dean, College of the Arts

Cc: Lora Dobos, Associate Director, School of Music  
Robert Ward, Associate Professor, School of Music  
Gregory Proctor, Associate Professor, School of Music  
Kathleen Hallihan, ASC Curriculum Director



**Date:** November 26, 2007

**Subject** Proposed revisions to the Bachelor of Music Education (BME), Bachelor of Music (BM), and Bachelor of Arts (BA) Degree for Music Majors

**From:** Jay Hobgood

Subcommittee B considered the proposal for the revisions to the BME, BM and BA in Music degrees on November 15, 2007. The subcommittee discussed the proposed changes to the requirements for the majors and had access to the cover letter from the College of the Arts Curriculum Committee. The subcommittee decided that it made the most sense to consider the proposed changes as a complete package. After a thorough discussion, the subcommittee was very favorably impressed by the proposed changes and voted unanimously to approve the proposed revisions.

The principal revisions proposed are:

1. In the *Core Requirements for all Undergraduate Music Majors (BME, BM and BA)*
  - (1) Introduction to Music Technology (Music 220) is eliminated with a reduction of 3 hours in the major;
  - (2) The aural training sequence is expanded to a sixth quarter and the pedagogical is being modified to teach students how to practice and learn aural skills. The net effect is to add 2 hours to the major;
  - (3) The music history sequence is being expanded to four quarters instead of three in order to reduce the pace of student instruction to a more reasonable one. The first course in the sequence (Music 240) is being changed from a one credit *Listening Skills* course to a three credit course on music history. The content of the existing *Listening Skills* course will be embedded throughout the sequence. The net effect is to add 2 hours to the major;
  - (4) The requirement for a second non-western music course is eliminated. The net effect is to reduce the major by 3 hours;
  - (5) The *Form and Analysis Course* (Music 521) is eliminated. The material covered in this course will be embedded in a revised second year of study for majors. The net effect is to reduce the major by 3 hours.

The net effect of these changes is to reduce the number of hours by 5.

2. In the *Major Requirements for the BA in Music*

- (1) *Class Piano* (4 hours), *Music Performance* (6 hours), and *Music Elective* (3 hours) become *Music Performance* (13 hours) and *Additional Upper Level Music Electives* (9 hours). The net effect is to increase the major by 9 hours.

The purposes of this proposed change are to all for *three quarters of one-on-one instruction on the student's instrument*, add flexibility by giving the students more *Electives in Music*, and bring the program into line with the standards set by *NASM, the accrediting agency*.

The principal foci for questions and discussion were :

1. The *embedding of Listening skills and Form and Analysis into the revised curriculum*;
2. The *changes to the number of hours in the majors*;
3. The *effects the changes would have on the students and their experiences*.

# Proposal to Modify the Major Requirements For the BA in Music Program School of Music The Ohio State University

The following is a proposal to modify the major requirements for all Bachelor of Arts in Music majors at The Ohio State University. We would like to fully implement these changes autumn quarter of 2008. The BA in Music is housed in and administered by the School of Music within the College of the Arts.

The purpose of the proposed changes is to provide the student a bit more flexibility in choosing upper level courses in the major area, and to comply with the standards of the National Association of Schools of Music. The current degree plan provides students with a few choices from a narrow range of courses at the 300-600 levels. The faculty feels that our degree program will be enhanced by allowing the student more individual choice. The BA degree in Music is designed for a student who wants to major in music, but who wants a broad liberal arts degree rather than a specialized professional tagged degree such as the Bachelor of Music (BM) or Bachelor of Music Education (BME). Students who choose this major have varied goals, ranging from avocational music activities to graduate study in music theory, musicology, or in an unrelated field such as law. The BA music degree is also a good choice for a student pursuing a double major.

The NASM Self Study Committee in the School of Music discussed the proposed changes during 2006 and 2007. Faculty in individual areas discussed the proposed changes in 2006 and 2007. The School of Music curriculum committee discussed the proposed changes during 2007. The faculty of the School of Music voted to approve the proposed changes on September 17, 2007. The results of the vote were 36 in favor and 0 opposed with 0 abstentions. There are 55 regular faculty members in the School of Music.

Enrollment in the BA program over the past four years in the school of music is shown below:

year	BA
2006	30
2005	33
2004	31
2003	31

Data is from HEADS (Higher Education in the Arts) census reporting document.

We anticipate 10-15 additional students will be attracted by the flexibility of the new program and choose to enroll in the School of Music as BA students. The School of Music will not require any additional resources to serve these additional students, as space is available in the required classes.

The proposed curricular changes are the result of the self-study process in the School of Music undertaken in preparation for the ten-year National Association of School of Music reaccreditation evaluation and assessment activities undertaken over the past few years in the school and college.

### Current Program=70 hrs

Music Theory 21 hours	
221 – Music Theory 1	3
222 – Music Theory 2	3
223 – Music Theory 3	3
421 – Music Theory 4	3
422 – Music Theory 5	3
423 – Music Theory 6	3
<b>621, 622, or 623</b>	<b>3</b>

Aural Training 12 hours	
224 – Aural Training 1	2
225 – Aural Training 2	2
226 – Aural Training 3	2
424 – Aural Training 4	2
425 – Aural Training 5	2
426 – Aural Training 6	2

Musicology 24 hours	
240 – Music History 1	3
241 – Music History 2	3
242 – Music History 3	3
243 – Music History 4	3
351 – The World of Music	3
<b>244, 352, or 353</b>	<b>3</b>
<b>Upper Elective*</b>	<b>3</b>
<b>Upper Elective*</b>	<b>3</b>

\*Upper Electives: 347, 349, 646-651, 672, 685.  
244, 352, or 353 may be used, but cannot be counted twice.

Music Performance 10 hours	
261.01 Class piano 1	1
262.01 Class piano 2	1
263.01 Class piano 3	1
264.01 Class piano 4	1
<i>Performance electives—May choose ensembles or applied study.</i>	<b>6</b>
Electives 3 hours	
Music Elective- (any level)	3

### Proposed Program=73 hrs

Music Theory 18 hours	
221 – Music Theory 1	3
222 – Music Theory 2	3
223 – Music Theory 3	3
421 – Music Theory 4	3
422 – Music Theory 5	3
423 – Music Theory 6	3

Aural Training 12 hours	
224 – Aural Training 1	2
225 – Aural Training 2	2
226 – Aural Training 3	2
424 – Aural Training 4	2
425 – Aural Training 5	2
426 – Aural Training 6	2

Musicology 21 hours	
240 – Music History 1	3
241 – Music History 2	3
242 – Music History 3	3
243 – Music History 4	3
351 – The World of Music	3
<b>Upper Elective*</b>	<b>3</b>
<b>Upper Elective*</b>	<b>3</b>

\*Upper Electives: 244, 252, 342, 347, 348, 349, 352, 353, 646-651, 672

Music Performance 13 hours	
261.01 Class piano 1	1
262.01 Class piano 2	1
263.01 Class piano 3	1
264.01 Class piano 4	1
<i>201.xx applied study</i>	2
<i>201.xx applied study</i>	2
<i>201.xx applied study</i>	2
<i>Elective Ensemble</i>	1
<i>Elective Ensemble</i>	1
<i>Elective Ensemble</i>	1

Electives 9 hours	
<b>Upper level Music Electives</b>	<b>3</b>
<b>Upper level Music Electives</b>	<b>3</b>
<b>Upper level Music Electives</b>	<b>3</b>

Choose any music course 300 or above. Must pass level change jury to take 401.xx

The current degree program includes 12 credits of upper level coursework, shown in bold on the table above, and 6 credits of performance electives shown in italics on the above table.<sup>1</sup> The proposed degree plan replaces those 18 credits with the 21 credits shown to the right in corresponding bold or italic type. The proposed changes in the performance requirements include the addition of 6 credits of applied study at the 201 level. Our current degree requires that all music majors, including BA majors, audition to be admitted to the School of Music, but does not require BA students to take applied study. The National Association of Schools of Music standards require that BA students develop appropriate abilities in a performing area through instruction in a performing medium. The new degree plan includes 6 credits of 201 and 3 credits of ensemble electives to replace the 6 credits of generic performance electives in the current degree plan in order to meet the NASM standard. A copy of the course change proposal for Music 201, indicating that the class is for BA students, is attached.

The change in the format for the upper-level music electives in the proposed degree will allow a student interested in upper-level performance study to use 401 as a major elective, provided the student has the ability to pass a level-change jury and be admitted into 401. The additional 3-7 hours required in the proposed plan are offset by the reduction of 5 credits in the core program (see separate proposal) and by the reduction in free electives included in the degree (see appendix A).

The School of Music plans to allow current students pursuing the BA degree in Music to finish the degree under the existing plan or choose to finish the degree under the new plan.

---

<sup>1</sup> While it may seem that the BA in Music does not meet University guidelines for upper-level study, 200 level Music theory and Aural Skills classes are considered upper level since there is a substantial body of prior knowledge assumed.

## Appendix A

Complete Proposed BA Program

Complete Existing BA Program

Course Change proposal for Music 201

Sample syllabus for Music 201

# General Education Courses – 81-101 Hours

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

## 1. Skills

### Writing & Related Skills – 10 hrs

English 110	5		
Second Level Writing Course	5		

### Quantitative & Logical Analysis - 10 hrs

Math & Logical Analysis	5		
Data Analysis	5		

### Foreign Language - 0-20 hrs ~Must complete through 104

101	5		
102	5		
103	5		
104	5		

## 2. Breadth

### Natural Science - Biological/Physical 15 hrs

Select a two-course sequence in one category and one course in the other category. One course must have a laboratory component.

Sequence	5		
Single course	5		
	5		

### Social Science – 10 hrs

Select two courses from two of the three categories

A/B/C	5		
A/B/C	5		

### Arts and Humanities – 10 hrs

Literature	5		
Visual &/or Performing Arts	5		

### Elective breadth courses – 10 hrs

Select 2 more courses from the breadth categories

	5		
	5		

### 3. Historical Study – 10 hrs

	5		
	5		

### 4. Issues of the Contemporary World – 5 hrs

	5		
--	---	--	--

### 5. Diversity Experience – 0 to 15 hrs

\* Should overlap with another GEC category:

Social Diversity			
Int'l Issues Non-Western or global: Music 351	--		
Int'l Issues- Global or Western (non-US): Music 241-243	--		

# Proposed Bachelor of Arts

## Music Major

### College of the Arts

(with proposed "core"-in bold  
-see separate proposal-)

## Music Major — 73 hours

### Music Theory – 18 hours

221 – Music Theory 1	3		Au/Wi/
222 – Music Theory 2	3		Wi/Sp/
223 – Music Theory 3	3		Sp/Su/
421 – Music Theory 4	3		Au/
422 – Music Theory 5	3		Wi/
423 – Music Theory 6	3		Sp/

### Aural Training – 12 hours

224 – Aural Training 1	2		Au/Wi/
225 – Aural Training 2	2		Wi/Sp/
226 – Aural Training 3	2		Sp/Su/
424 – Aural Training 4	2		Au/
425 – Aural Training 5	2		Wi/
426 – Aural Training 6	2		Sp/

### Musicology – 21 hrs

240 – Music History 1	3		Sp/
241 – Music History 2	3		Au/
242 – Music History 3	3		Wi/
243 – Music History 4	3		Sp/
351 – The World of Music	3		Au/
Upper Elective*	3		
Upper Elective*	3		

\*Upper Electives: 244, 252, 342, 347, 348, 349, 352, 353, 648-651, 672

### Music Performance 13 hrs

261.01 Class piano 1	1		Au/
262.01 Class piano 2	1		Wi/
263.01 Class piano 3	1		Sp/
264.01 Class piano 4	1		Au/
201.xx applied study	2		Au/Wi/Sp
201.xx applied study	2		Au/Wi/Sp
201.xx applied study	2		Au/Wi/Sp
Elective Ensemble	1		Au/Wi/Sp
Elective Ensemble	1		Au/Wi/Sp
Elective Ensemble	1		Au/Wi/Sp

### Additional Upper level Music Electives- 9 hrs

Choose any music course 300 or above. Must pass level change jury to take 401.xx


### General Education Courses – 81-101 Hours

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

#### 1. Skills

##### Writing & Related Skills – 10 hrs

English 110	5		
Second Level Writing Course	5		

##### Quantitative & Logical Analysis - 10 hrs

Math & Logical Analysis	5		
Data Analysis	5		

##### Foreign Language - 0-20 hrs ~Must complete through 104

101	5		
102	5		
103	5		
104	5		

#### 2. Breadth

##### Natural Science - Biological/Physical 15 hrs

Select a two-course sequence in one category and one course in the other category. One course must have a laboratory component.

Sequence	5		
	5		
Single course	5		

##### Social Science - 10 hrs

Select two courses from two of the three categories

A/B/C	5		
A/B/C	5		

##### Arts and Humanities – 10 hrs

Literature	5		
Visual &/or Performing Arts	5		

##### Elective breadth courses – 10 hrs

Select 2 more courses from the breadth categories

	5		
	5		

#### 3. Historical Study – 10 hrs

	5		
	5		

#### 4. Issues of the Contemporary World – 5 hrs

	5		
--	---	--	--

#### 5. Diversity Experience – 0 to 15 hrs

\* Should overlap with another GEC category:

Social Diversity			
Int'l Issues Non-Western or global: Music 351	--		
Int'l Issues- Global or Western (non-US): Music 241-243	--		

## Existing Bachelor of Arts

### Music Major

College of the Arts  
(with proposed "core"-in bold)

#### Music Major — 70 hours

##### Music Theory – 21 hours

221 – Music Theory 1	3		Au/Wi/
222 – Music Theory 2	3		Wi/Sp/
223 – Music Theory 3	3		Sp/Su/
421 – Music Theory 4	3		Au/
422 – Music Theory 5	3		Wi/
423 – Music Theory 6	3		Sp/
621, 622, or 623 – Theory & Analysis	3		

##### Aural Training – 12 hours

224 – Aural Training 1	2		Au/Wi/
225 – Aural Training 2	2		Wi/Sp/
226 – Aural Training 3	2		Sp/Su/
424 – Aural Training 4	2		Au/
425 – Aural Training 5	2		Wi/
426 – Aural Training 6	2		Sp/

##### Musicology – 24 hrs

240 – Music History 1	3		Sp/
241 – Music History 2	3		Au/
242 – Music History 3	3		Wi/
243 – Music History 4	3		Sp/
351 – The World of Music	3		Au/
244, 352, or 353	3		
Upper Elective*	3		
Upper Elective*	3		

\*Upper Electives: 347, 349, 646-651, 672, 685, 244, 352, or 353 may be used, but cannot be counted twice.

##### Class Piano – 4 hrs

261.01	1		Au/
262.01	1		Wi/
263.01	1		Sp/
264.01	1		Au/

##### Music Performance - 6 hrs

May take applied music or ensembles


##### Music Elective- 3 hrs

--	--	--	--



**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

Music/ Arts

Academic Unit

Music

201

Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn

x

Winter

Spring

Year

2008

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.

Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: music

2. Number: 201

3. Full Title: Applied Music (Principal)

4. 18-Char. Transcript Title:

5. Level and Credit Hours U 2

6. Description Instruction in applied music to develop musicianship, performance, and a wide reading knowledge of music literature.

7. Qtrs. Offered Au, Wi, Sp Qtrs.

8. Distribution of Contact Time: 1 1-hr lesson, studio cl and recital attendance arr.

(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): Passing of School of Music entrance audition and test. Required of students in all music curricula, except BA, to a minimum of 6 qtr. hrs.

10. Exclusion: Open only to music majors

(Not open to....)

11. Repeatable to a maximum of 8 credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course?

15. Grade option (circle): Ltr XX S/U  
P

If P graded, what is the last course in the series?

16. Is an honors version of this course available? Y ☐ N ☒

Is an Embedded Honors version of this course available? Y ☐ N ☒

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**  
**Changes Requested**

1.

2.

3.

4.

5.

6.

7.

8.

9. Passing of School of Music entrance audition and test. Required of students in all music curricula to a minimum of 6 qtr. hrs.

10.

11.

12.

13.

14.

15.

16.

17.

## B. General Information

8

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
yes

2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
NA

3. What other units require this course? Have these changes been discussed with those units?  
NA

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
NA


5. Is the request contingent upon other requests, if so, list the requests?  
Revision of Music BA

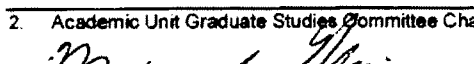
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofrc@osu.edu](mailto:ascurofrc@osu.edu).)  
Music 201 will be required of all music majors, including BA. Change necessary to bring BA degree into compliance with National Association of Schools of Music standards. Currently students must audition to enter BA program but have no requirement for applied study.


7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☒ Required on major(s)/minor(s)    ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)    ☐ A general elective:  
 Required of all music majors.

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
Our BA population is very small and includes many students that begin study at OSU as BME or BM majors. The additional 201 students will be absorbed by current faculty and GTA resources.

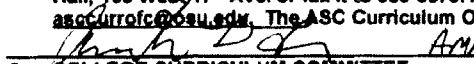
Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.


1.  Lora Gingerich Dobos 9-24-2007  
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2.  Mellisenah Y. Morris 9-24-2007  
Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Amanda Fox  
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofrc@osu.edu](mailto:ascurofrc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committees.

5.  Edward Adelson 11/5/07  
COLLEGE CURRICULUM COMMITTEE Printed Name Date

6.  Edward Adelson 11/5/07  
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Sample syllabus 201  
 Music 201.52 Trumpet                      Syllabus  
 Applied Music (Principal)                      2 Credits Arranged

Instructor: Leasure  
 Studio: 215 Hughes  
 Email: [leasure.13@osu.edu](mailto:leasure.13@osu.edu)  
 Phone: 292-0254  
 Office hours: By Appointment

Prerequisite: Passing School of Music entrance audition and test.

Course Description and Objectives: The course provides studio instruction in trumpet for first-year music majors. The course will develop the student's professional musicianship and technique and provide knowledge of trumpet literature. The course helps student develop sight-reading abilities on the trumpet.

Texts:

Arban, *Complete Conservatory Method* (Carl Fischer)  
 Clarke, *Technical Studies* (Carl Fischer)  
 Concone, *Lyrical Studies for Trumpet* (The Brass Press)  
 Leasure, *A Trumpeter's Daily Warm-up with Supplemental Technical Routines*  
 Small, *27 Melodious and Rhythmical Exercises* (Carl Fischer)  
 Vannetelbosch, *Vingt Études* (Alphonse Leduc)

Additional literature may be assigned on an individual basis.

Objectives: After the completion of three quarters of 201.52 the successful student will have:

- 1) Mastered all major scales, all forms of minor scales, major and minor arpeggios, and all scales in expanding intervals, as listed in *A Trumpeter's Daily Warm-up with Supplemental Technical Routines*.
- 2) Mastered learning fifteen new etudes at an appropriate level.
- 3) Mastered or made progress in learning an appropriate body of solo literature.
- 4) Made progress in developing good sound production.

The student will find a studio schedule, lesson rotation schedule, and other important items at The Ohio State University Trumpet Website ([www.trumpets.osu.edu](http://www.trumpets.osu.edu)).

Grading:

Grades will be calculated using the following percentages:

Lessons and Scale Exam	=50%
Jury	=50%

Grade scale:

A (93-100%)	B+ (87-89%)	C+ (77-79%)	D+ (67-69%)	E (0-62%)
-------------	-------------	-------------	-------------	-----------

A- (90-92%)

B (83-86%)

C (73-76%)

D (63-66%)

B- (80-82%)

C- (70-72%)

Academic Integrity

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))."

Disability Statement

*Any student who feels she or he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. The Office for Disability Services--614-292-3307, rm 150 Pomerene Hall--will coordinate reasonable accommodations for students with documented disabilities.*

(Last modified 11-7-07)

## Proposal to Modify the Core Requirements for all Undergraduate Music Majors

### School of Music The Ohio State University

The following is a proposal to modify the core requirements for all undergraduate music degrees at The Ohio State University, including all tracks in the BME (Bachelor of Music Education), BM (Bachelor of Music), and BA (Bachelor of Arts) degrees. The BME degree is a professional degree that provides licensure to teach music in the State of Ohio, and includes three tracks, one for General Music Education, one for Instrumental Music Education, and one for Vocal/Choral Music Education. The BM degree provides pre-professional training for musicians in eight tracks: Composition, Jazz Studies/Composition, Jazz Studies/Performance, Music History, Music Theory, Orchestral Instrument Performance, Piano Performance, and Vocal Performance. The BA degree is designed for the student that wants to study music in the context of a broad liberal arts degree.

Two versions of each music degree are included in Appendix A and B: the current major program and the proposed major program. The main body of the proposal will provide a general discussion and give background information for the proposed changes. Appendix C provides specific information for each individual degree as well as a sample 4-year plan. Relevant Course proposals and syllabi are included in Appendix D.

The School will submit a proposal to change the GEC program for all tagged degrees with the College of the Arts later.

#### Background:

The purpose of the proposed changes in the core is to streamline the requirements for all of our majors, reflecting changes in the discipline and changes in standard pedagogical practices in the field. The proposed changes are made in response to our National Association of Schools of Music reaccreditation process and internal assessment data. The three BME tracks, eight BM tracks, and BA program all include the same core program. Documents outlining the specific requirements for each track are included in Appendix A and B.

Enrollment levels, shown below, should not be affected by the proposed changes.

year	Total UG enrollment	BME	BM	BA
2006	362	197	135	30
2005	314	156	125	33
2004	382	185	166	31

Table 1. Enrollment Data from HEADS (Higher Education in the Arts) census reporting document

The proposed curricular changes were inspired by two simultaneous events in 2005-2006. Students in the school submitted comments to the Director outlining aspects of the program that a cross-section of majors found problematic, and the school started its 10-year National Association of School of Music re-accreditation evaluation process. The student comments focused on the amount of time students spent in class, the amount of credit awarded for classes and the number of courses required in the core. Students felt overworked, particularly in the second year of study. The NASM self-study committee examined curricula from competing institutions in the state of Ohio, and similar institutions elsewhere in the country, noting areas where the Ohio State program differed significantly from other programs. Our program includes a music technology class where other institutions do not. Our program includes more time in class for the same amount of credit in both aural training and music history. Finally our program includes more world music than other similar programs.

The faculty of the entire school discussed the proposed changes, shown below, at a retreat held during the spring of 2006. Faculty in individual areas, specifically the Music Theory, Composition, and Musicology areas, discussed the proposed changes during meetings held between 2006 and 2007. The School of Music curriculum committee discussed the proposed changes during 2007. The faculty of the School of Music voted to approve the proposed changes on September 17, 2007. The results of the vote were 35 in favor and 1 opposed with 0 abstentions. 36 of the 55 regular faculty in the School of Music attended the meeting to vote on the proposal.

## Existing core (BME, BM, and BA)

**total=50 credits** Courses to be deleted are in bold italics

	#	hrs.
Aural Training 1 (4 days/wk)	225	2
Aural Training 2 (4 days/wk)	226	2
Aural Training 3 (4 days/wk)	424	2
Aural Training 4 (4 days/wk)	425	2
Aural Training 5 (4 days/wk)	426	2
<b><i>Intro to Music Technology (3 days/week)</i></b>	<b><i>220</i></b>	<b><i>3</i></b>
		<hr/> 13
<b><i>Listening to Music Literature: (2 days/wk)</i></b>	<b><i>240</i></b>	<b><i>1</i></b>
Music History I (5 days/wk): 4 lectures + 1 review	241	3
Music History II (5 days/wk): 4 lectures + 1 review	242	3
Music History III (5 days/wk): 4 lectures + 1 review	243	3
The World of Music (4 days/wk): 3 lectures+1 review	351	3
<b><i>Pick one, 244, 352, 353.</i></b>	<b><i>244, 352 or 353</i></b>	<b><i>3</i></b>
		<hr/> 16
Music Theory I (3 days/wk)	221	3
Music Theory II (3 days/wk)	222	3
Music Theory III (3 days/wk)	223	3
Music Theory IV (3 days/wk)	421	3
Music Theory V (3 days/wk)	422	3
Music Theory VI (3 days/wk)	423	3
<b><i>Form and Analysis (3 days/wk)</i></b>	<b><i>521</i></b>	<b><i>3</i></b>
		<hr/> 21

## Proposed core program (BME, BM, and BA)

**total =45** Courses being added are in bold

	#	hrs
<b>Aural Training I (2 days/wk)</b>	<b>224</b>	<b>2</b>
Aural Training II (2 days/wk)	225	2
Aural Training III (2 days/wk)	226	2
Aural Training IV (2 days/wk)	424	2
Aural Training V (2 days/wk)	425	2
Aural Training VI (2 days/wk)	426	2
		<hr/> 12
<b>Music History I (4 days/wk): 3 lectures + 1 review</b>	<b>240</b>	<b>3</b>
Music History II (4 days/wk): 3 lectures + 1 review	241	3
Music History III (4 days/wk): 3 lectures + 1 review	242	3
Music History IV ((4 days/wk): 3 lectures + 1 review	243	3
The World of Music (4 days/wk): 3 lectures+1 review	351	3
		<hr/> 15
Music Theory I (3 days/wk)	221	3
Music Theory II (3 days/wk)	222	3
Music Theory III (3 days/wk)	223	3
Music Theory IV (3 days/wk)	421	3
Music Theory V (3 days/wk)	422	3
Music Theory VI (3 days/wk)	423	3
		<hr/> 18

Table 2. Comparison of Existing Core Program and Proposed Core Program

The proposed changes will address student concerns by limiting the amount of time second-year students spend in the classroom for music history, and the amount of time first and second-year students spend in the classroom for aural skills.

*Technology Requirement:*

The elimination of Music 220 (Music Technology) (3 credits) as a requirement for graduation in all music programs, and including it as an elective in most programs and as a requirement for a few specific programs reflects the greater technological sophistication of our entering students, and the practice of our peer institutions. (The inclusion of 220 on the major program for the Music

Composition BM, the Music Theory BM, and the BME is reflected on those degree sheets.)

#### *Aural Training Sequence:*

The pedagogical approach in the aural training sequence is being modified, moving the focus of class time away from drilling students and in-class acquisition of skills, to teaching students how to practice and learn aural skills outside of class using available technology, both old and new. Thus, class time will be reduced from four meetings each week to two meetings each week for Music 225, 226, 424, 425, and 426. We propose to reinstate a sixth quarter of aural training, reverting to the way the series was taught in 1995, spreading the same content over six quarters rather than five. Students are more successful in developing the aural skills needed to be competent musicians if they begin work toward that goal during the first quarter of their college level training. These changes will add two credits to the core program.

#### *Music History Sequence:*

The first course in the history sequence is being changed from a 1 credit "Listening Skills" course to a 3-credit course that is an integral part of the rest of the music history sequence. The former sequence included 3 3-credit courses. The proposed sequence will include 4 3-credit courses. The introductory course, MUS 240, will be adjusted from a one-credit course graded S/U to a three-credit course with a letter grading system. This course will now be the beginning of a four-course chronological series introducing music history to undergraduate music majors. The current three-course series, MUS 241-243 (Music History I through III), is delivered in four lectures and one recitation section per week. We find that this pace is too intense for students. We hope that by spreading the series over four rather than three quarters, with only three lectures and one recitation section per week, students may have a better chance to absorb the material. The total number of lecture hours will be virtually unchanged. By making this change, we are losing the one-credit "introduction to listening" that has preceded the three-course series. We think students will be better served by folding its modest content into the adjusted chronological survey..

The reorganization of the course content will bring it into alignment with credit hours (3 per quarter). The proposed change will add 2 credits to the core program.

#### *Ethnomusicology Requirements:*

The elimination of a second required non-western music course (3 credits) as a requirement for graduation in all music programs, and including it as an elective in most programs and as a requirement for a few specific programs reflects the practice of our peer institutions. (The inclusion of Music 244 on all tracks of the BME and both Jazz BM programs and the inclusion of 244 or 352 or 353 on the Music History BM is reflected on those degree sheets.) This change reduces the



hours in the core by three, and brings our program more closely in line with the programs of our peers.

*Music Theory Sequence:*

We are eliminating Music 521 (3 credits) from the list of core requirements for all majors. We propose to reorganize the sequence of materials in the core undergraduate music theory program to include the study of form (the content of Music 521) in the second year of study (specifically in Music 422). Most recent textbooks that are designed to cover the first two years of theory include form in the second half of the textbook, reflecting current pedagogical practice throughout the country. Thus, changing our approach to include material that was previously taught in Music 521 in Music 422 aligns our program with the most recent and best textbooks available. Material covered in the current version of 422 will be moved to 423 and to a new elective course, Music 620. Some of the material covered in the proposed new elective course (620) had been included in Music 422 and 423. The fundamental concepts will still be introduced in 422 and 423. However, the content can be more successfully taught at a higher level, and with Music 423 as a prerequisite.

*Credit Hours:*

The proposed courses 505 and 605, Junior Recital and Senior Recital, are included on some degree sheets (BM Performance, BME and BM Jazz Performance). These courses are proposed as 0 credit classes, but will provide transcript evidence of the required recital performances and satisfy NASM standards.

Adopting all of the proposed changes will eliminate 5 credits from the core music program. However, since the Music Composition and Music Theory degrees will still require Music 220, and since the Jazz Performance, Jazz Composition, Music Education and Music History degrees will still require Music 244 or 352 or 353, the core portion of these degrees will be reduced by only 2 credits. The Music Performance degrees in Voice, Piano, and Orchestral Instruments will enjoy the full 5-credit reduction in the core. Other reductions in the major portion of specific degrees are being proposed. These are shown on the degree sheets in Appendix B, and discussed in Appendix C.

*Summary:*

All degree programs will still meet NASM standards and Music Education licensure standards. Restoring the first quarter of aural training, and eliminating 521 will make it easier for students to transfer to The Ohio State University from other institutions.

Adopting all of the proposed changes will not have a significant fiscal impact on the School of Music. We hope to offset any small reduction in subsidy we receive from the university caused by the changes through our ongoing efforts to increase minor and non-major enrollment in our existing classes and in increased enrollment in the existing core classes that will result from the Music Industry Program(s) currently being developed.

The School of Music plans to allow current students pursuing the BM or BME to finish the degree under the existing plan or choose to finish the degree under the new plan.

The effects of the changes will be monitored by the Associate Director and assessed by the Curriculum Committee of the School of Music, starting two years after the changes are fully implemented.

Documents outlining the complete requirements for each track of each music degree, with the existing core, are included in Appendix A. Documents outlining the complete requirements for each track of each music degree, with the proposed core, are included in Appendix B. Appendix C includes brief prose addressing the specific changes for each degree plan and a sample 4-year plan. Appendix D includes all relevant course change proposals, course withdrawal proposals, and new course proposals.

## Appendix A:

# Degrees with Existing Core Requirements

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Qtr/Yr
Arts College 100	1	

### General Education Courses – 85-87 Hours

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

### 2. Quantitative & Logical Skills - 10 hrs

Basic Computational Skills	0		
Math & Logical Analysis*	5		
Data Analysis	5		

CS&E 201 or 211 recommended.

### 3. Natural Science - 15 hrs

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

### 4. Social Science - 15 hrs

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

### 5. Arts and Humanities – 32-34 hrs

A. Historical Sequence	10		
Music 241-242-243	9		
B. Literature	5		
C. Visual & Performing Arts	3-5		
Philosophy 240	5		

### 6. Diversity Experience – 3 to 15 hrs

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

### 7. Foreign Language – 0 hrs

Min. Total Cr. Hrs to Graduate.....197

Old Core Old GEC

## Bachelor of Music

## Composition

## College of the Arts

### Composition Major – 111 hours

Major Instrument – 12 hours  
Quarterly Concert Attendance Requirement ~  
See Studio Teacher & Faculty Advisor for details

	Hours	Qtr/Yr
201.xx – Applied Music, Principal	2	
201.xx – Applied Music, Principal	2	
201.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	

### Music Technology – 3 hours

220 – Music Technology	3	Au/Wi/Sp/
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### Music Theory & Composition – 43 hours

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
521 – Form & Analysis	3	Wi/
524 – Orchestration 1	3	Au/Wi/
531 – Counterpoint, Elementary	3	Au/
535 – Composition 1	3	Au/
625 – Orchestration 2	3	Sp/
635 – Composition 2	3	
679 – Senior Project	4	
Any 600-level Theory/Comp course	3	

### Aural Training – 10 hours

225 – Aural Training 1	2	Wi/Sp/
226 – Aural Training 2	2	Sp/Su/
424 – Aural Training 3	2	Au/
425 – Aural Training 4	2	Wi/
426 – Aural Training 5	2	Sp/

Musicology – 4 hours	Hours	Qtr/Yr
240 – Listening to Music Literature	1	Sp/
241 – Music History 1		Au/
242 – Music History 2		Wi/
243 – Music History 3		Sp/
351 – The World of Music	--	Au/
244 – African & African Derived Music OR	3	Wi/Sp
352 – Selected World Music, Grp 1 OR		Wi/
353 – Selected World Music, Grp 2		Sp/

### Minor Applied

VOI and ORC principals: 6 hours		
261.01 – Piano 1	1	Au/
262.01 – Piano 2	1	Wi/
263.01 – Piano 3	1	Sp/
264.01 – Piano 4	1	Au/
265.01 – Piano 5	1	Wi/
266.01 – Piano 6	1	Sp/
<b>PIA Principals: 6 hours in other instruments</b>		
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	

### Keyboard Harmony: 6 hours

427 – Keyboard Harmony 1	2	
428 – Keyboard Harmony 2	2	
429 – Keyboard Harmony 3	2	

### Conducting – 2 hours

261.11 – Basic Conducting Lab	2	
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### Ensembles – 12 hours

Full time students *MUST* be in at least two ensembles or 630's a year.

203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
203.xx -208.xx, 215.xx, or 312	1	
630 –Composer' Seminar	1	
630 –Composer' Seminar	1	
630 –Composer' Seminar	1	

### Music Electives: 13 hour


Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

### General Education Courses – 75-77 Hours

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

### 2. Quantitative & Logical Skills - 10 hrs

Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

### 3. Natural Science - 15 hrs

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

### 4. Social Science - 15 hrs

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

### 5. Arts and Humanities – 22-24 hrs

A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

### 6. Diversity Experience – 3 to 15 hrs

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

### 7. Foreign Language – 0 hrs

This checklist is **ONLY** a planning tool and should be used in conjunction with the Min. Total Cr. Hrs to Graduate.....206

Old Core Old GEC

## Bachelor of Music Jazz Studies Performance Specialization College of the Arts

### Jazz Performance Major — 130 hours

#### Major Instrument – 36 hours

Quarterly Concert Attendance Requirement ~ See Studio

Teacher & Faculty Advisor for detail

Guitar Principal:	Hours
201.xx – Jazz Applied Music, Principal	2
201.xx – Jazz Applied Music, Principal	2
201.xx – Jazz Applied Music, Principal	2
201.xx – Jazz Applied Music, Principal	2
401.xx – Jazz Applied Music, Principal	2
401.xx – Jazz Applied Music, Principal	2
401.xx – Jazz Applied Music, Principal	2
502.xx – Jazz Applied Music, Principal	4
502.xx – Jazz Applied Music, Principal	4
502.xx – Jazz Applied Music, Principal	4
502.xx – Jazz Applied Music, Principal	4
Junior Recital	2
602.37 – Applied Music, Principal*	4
602.37 – Applied Music, Principal*	4
602.37 – Applied Music, Principal*	4
All Others:	
201.xx – Jazz Applied Music, Principal	2
201.xx – Jazz Applied Music, Principal	2
201.xx – Jazz Applied Music, Principal	2
201.xx – Classical Applied Music	2
201.xx – Classical Applied Music	2
201.xx – Classical Applied Music	2
401.xx – Jazz Applied Music, Principal	2
401.xx – Jazz Applied Music, Principal	2
401.xx – Jazz Applied Music, Principal	2
401.xx – Classical Applied Music	2
200.xx – Secondary or 401 Classical	2
502.xx – Jazz Applied Music, Principal	4
502.xx – Jazz Applied Music, Principal	4
502.xx – Jazz Applied Music, Principal	4
Junior Recital	0

#### Music Technology – 3 hours

220 – Music Technology	3	Au/Wi/Sp
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#### Music Theory – 24 hours

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
521 – Form & Analysis	3	Wi/
535 – Composition 1	3	Au/

#### Aural Training – 10 hours

225 – Aural Training 1	2	Wi/Sp/
226 – Aural Training 2	2	Sp/Su/
424 – Aural Training 3	2	Au/
425 – Aural Training 4	2	Wi/
426 – Aural Training 5	2	Sp/

### Musicology — 4 hours

#### Qtr/Yr

Hours	Grade	Qtr/Yr
240 – Listening to Music Literature	1	Sp/
244 – African & African Derived Music	3	Wi/Sp

### Piano Methods — 6 hours

#### VOI and ORC Principals:

261.01 – Piano 1			Au/
262.01 – Piano 2	1		Wi/
263.01 – Piano 3	1		Sp/
264.01 – Piano 4	1		Au/
232 – Jazz Keyboard Harmony	2		Wi/
<b>PIA Principals:</b>			
232 – Jazz Keyboard Harmony	2		Wi/
427 – Keyboard Harmony 1	2		Au/
428 – Keyboard Harmony 2	2		Wi/

### Conducting – 2 hours

261.11 – Basic Conducting Lab	2		
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### Jazz Studies – 33 hours

209 – Jazz Improvisation 1	3	Wi/
210 – Jazz Improvisation 2	3	Sp/
211 – Jazz Improvisation 3	3	Au/
231 – Jazz Theory	3	Wi/
433.02 – Scoring for Small Jazz Ensembles	3	Wi/
433.03 – Scoring for Large Jazz Ensembles	3	Wi/
446 – Survey of Jazz Styles	3	Sp/
510 – Advanced Jazz Improvisation	3	Sp/
546 – Modern & Contemporary Jazz Styles	3	Sp/
566 – Jazz Ensemble Techniques	3	Wi/
591 – Music Industry	3	Sp/

### Ensembles – 12 hours

Full time students **MUST** be in at least one ensemble every quarter.

208.40 – Jazz Combo	1	
208.40 – Jazz Combo	1	
208.40 – Jazz Combo	1	
206.xx – Jazz Ensembles	1	
206.xx – Jazz Ensembles	1	
206.xx – Jazz Ensembles	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	



Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

**General Education Courses – 88-90 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills - 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis*	5		
Data Analysis	5		

CS&E 211 recommended

**3. Natural Science - 15 hrs**  
 Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science - 15 hrs**  
 Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 18–20 hrs**

A. Historical Survey Course 1	5		
Historical Survey Course 2	5		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 3 to 15 hrs**  
 Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	--		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 20 hrs ~ must complete through 104**

101	5		
102	5		
103	5		
104	5		

**Min. Total Cr. Hrs to Graduate.....201**

Old Core Old GEC  
**Bachelor of Music**  
**Music History**  
**College of the Arts**

**Music History Major — 112 hours**

**Major Instrument – 16 hours**  
**Quarterly Concert Attendance Requirement ~**  
**See Studio Teacher & Faculty Advisor for details**

Hours Qtr/Yr	Hours Qtr/Yr
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
501.xx – Applied Music, Principal	2
501.xx – Applied Music, Principal	2
No Recital	0

**Music Technology – 3 hours**

220 – Music Technology	3			Au/Wi/Sp/
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**Music Theory & Composition – 24 hours**

221 – Music Theory 1	3			Au/Wi/
222 – Music Theory 2	3			Wi/Sp/
223 – Music Theory 3	3			Sp/Su/
421 – Music Theory 4	3			Au/
422 – Music Theory 5	3			Wi/
423 – Music Theory 6	3			Sp/
521 – Form & Analysis	3			
531 – Counterpoint, Elementary	3			Au/

**Aural Training – 10 hours**

225 – Aural Training 1	2			Wi/Sp/
226 – Aural Training 2	2			Sp/Su/
424 – Aural Training 3	2			Au/
425 – Aural Training 4	2			Wi/
426 – Aural Training 5	2			Sp/

**Conducting – 2 hours**

261.11 – Basic Conducting Lab			2	
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**Musicology — 40 hours**

Hours	Qtr/Yr
240 – Listening to Music Literature	1
241 – Music History 1	3
242 – Music History 2	3
243 – Music History 3	3
351 – The World of Music	3
244 – African & African Derived Music OR	3
352 – Selected World Music, Grp 1 OR	Wi/
353 – Selected World Music, Grp 2	Sp/
Musicology Elective	3
Musicology Elective	3
Musicology Elective	3
Musicology Elective	3
Musicology Elective or 600-level theory/comp	3
Musicology Elective or 600-level theory/comp	3
693 – Research Methods	3
693 – Senior Thesis	3

**Minor Applied: 8 hours**

PIA Principals: 8 hours in other instruments	
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
261.02 or 200.21 Voice Methods or Secondary	2

VOI and ORC principals: 6 hours piano	
261.01 – Piano 1	1
262.01 – Piano 2	1
263.01 – Piano 3	1
264.01 – Piano 4	1
265.01 – Piano 5	1
266.01 – Piano 6	1
VOI Principals: 2 hr other instruments	
200.xx or 26x.xx – Sec or Methods	2
ORC Principals: 2 hr other instrument	
261.02 or 200.21 Voice Methods or Sec	2

**Ensembles – 9 hours**

Full time students *MUST* be in at least two ensembles a year and ensembles should vary in size and nature.

Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1





Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

**General Education Courses – 75-77 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

**2. Quantitative & Logical Skills - 10 hrs**

Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

**3. Natural Science - 15 hrs**

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science - 15 hrs**

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 22-24 hrs**

A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 0 to 15 hrs**

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 0 hrs**

Old Core Old GEC

## Bachelor of Music Performance – Piano College of the Arts

**Piano Major — 115 hours****Major Instrument — 46 hours**

Quarterly Concert Attendance Requirement ~  
See Studio Teacher & Faculty Advisor for details

Hours

201.11 – Applied Music, Principal	2
201.11 – Applied Music, Principal	2
201.11 – Applied Music, Principal	2
402.11 – Applied Music, Principal	4
402.11 – Applied Music, Principal	4
402.11 – Applied Music, Principal	4
502.11 – Applied Music, Principal	4
502.11 – Applied Music, Principal	4
502.11 – Applied Music, Principal	4
502.11 – Applied Music, Principal	4
Junior Recital	0
602.11 – Applied Music, Principal	4
602.11 – Applied Music, Principal	4
602.11 – Applied Music, Principal	4
Senior Recital	0
611 – Piano Pedagogy 1	2
612 – Piano Pedagogy 2	2

**Music Technology – 3 hours**

220 – Music Technology	3	Au/Wi/Sp/
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**Music Theory – 24 hours**

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
521 – Form & Analysis	3	Wi/
531 – Counterpoint, Elementary	3	Au/

**Aural Training – 10 hours**

225 – Aural Training 1	2	Wi/Sp/
226 – Aural Training 2	2	Sp/Su/
424 – Aural Training 3	2	Au/
425 – Aural Training 4	2	Wi/
426 – Aural Training 5	2	Sp/

**Min. Total Cr. Hrs to Graduate.....191**

Musicology — 7 hours	Hours	Qtr
240 – Listening to Music Literature	1	Sp/
244 – African & African Derived Music OR 352 – Selected World Music, Grp 1 OR 353 – Selected World Music, Grp 2	3	Wi/Sp
653 – Piano Literature	3	Sp/

**Minor Applied — 11 hours (1998 and thereafter)**

Students may take ANY combination of minor instruments  
Hours vary by course and lesson time

200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
200.xx or 26x.xx – Applied or Applied Methods	1
202 – Sight Reading	1
202 – Sight Reading	1
202 – Sight Reading	1

**Conducting – 2 hours**

261.11 – Basic Conducting Lab	2	Wi/Sp
262.11 or 262.12 – Conduction, INS or CHR	2	Wi/Sp

**Ensembles- 12 hours**

Full time students MUST be in at least one ensemble every quarter.

208.01 – Small Ensemble Piano	1
208.01 – Small Ensemble Piano	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-208.xx, 215.xx – Ensemble Elective	1
203.xx-208.xx, 215.xx – Ensemble Elective	1
203.xx-208.xx, 215.xx – Ensemble Elective	1

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

**General Education Courses – 90 Hours**

**1. Writing & Related Skills – 10 hrs**

English 110	5		
Second Course	5		

**2. Quantitative & Logical Skills - 10 hrs**

Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

**3. Natural Science - 15 hrs**

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science - 15 hrs**

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 22 hrs**

A. Historical Survey Course	5		
Music 241 – Music History 1	3		
Music 242 – Music History 2	3		
Music 243 – Music History 3	3		
B. Literature	5		
C. Theatre 280	3		

**6. Diversity Experience – 3 hrs**

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 15 hrs**

Language must be different from high school and chosen from:

French, German, or Italian 101	5		
French, German, or Italian 102	5		
French, German, or Italian 103	5		

**Min. Total Cr. Hrs to Graduate.....213**

Old Core Old GEC

**Bachelor of Music**

**Performance – Voice**

**College of the Arts**

**Voice Major – 122 hours\***

Major Instrument – 36 hours  
 Quarterly Concert Attendance Requirement ~  
 See Studio Teacher & Faculty Advisor for details

	Hours
201.21 – Applied Music, Principal	2
201.21 – Applied Music, Principal	2
201.21 – Applied Music, Principal	2
402.21 – Applied Music, Principal	3
402.21 – Applied Music, Principal	3
402.21 – Applied Music, Principal	3
502.21 – Applied Music, Principal	3
502.21 – Applied Music, Principal	3
502.21 – Applied Music, Principal	3
Junior Recital	0
602.21 – Applied Music, Principal	4
602.21 – Applied Music, Principal	4
602.21 – Applied Music, Principal	4
Senior Recital	0

**Music Technology – 3 hours**

220 – Music Technology	3	Au/Wi/Sp/
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**Music Theory – 24 hours**

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
521 – Form & Analysis	3	Wi/
531 – Counterpoint, Elementary	3	Au

**Aural Training – 10 hours**

225 – Aural Training 1	2	Wi/Sp/
226 – Aural Training 2	2	Sp/Su/
424 – Aural Training 3	2	Au/
425 – Aural Training 4	2	Wi/
426 – Aural Training 5	2	Sp/

**Opera – 4 hours**

310 – Operatic Stage Techniques	2
311 or 312 – Opera Scenes or Opera Perf.	2

Musicology – 10 hours	Hours	Qtr
240 – Listening to Music Literature	1	Sp/
244 – African & African Derived Music OR	3	Wi/Sp
352 – Selected World Music, Grp 1 OR		Wi/
353 – Selected World Music, Grp 2		Sp/
652 – 18 <sup>th</sup> & 19 <sup>th</sup> C. Song Literature	3	Au/
655 – 20 <sup>th</sup> C. Song Literature	3	Wi/

**Piano Methods – 9 hours**

261.01 – Piano 1	1	Au/
262.01 – Piano 2	1	Wi/
263.01 – Piano 3	1	Sp/
264.01 – Piano 4	1	Au/
265.01 – Piano 5	1	Wi/
266.01 – Piano 6	1	Sp/
200.11 – Piano Secondary	1	
200.11 – Piano Secondary	1	

**Conducting – 2 hours**

261.11 – Basic Conducting Lab	2	
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**Ensembles- 12 hours**

Full time students MUST be in at least one large ensemble every quarter. Only 1 of the 12 credits may be 208.02

203.xx Univ. Choirs or 208.02 Small Ensem. Voice	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1
203.xx – University Choirs	1

**Vocal Pedagogy – 4 hours**

263.02 – Voice Pedagogy	2	Sp/
264.02 – Voice Pedagogy	2	Au/

**Foreign Language Diction – 8 hours**

212 – Phonetic Alphabet	2	Wi/
412 – Italian Diction for Singers	2	Sp/
413 – German Diction for Singers	2	Wi/
413 – French Diction for Singers	2	Au/



Name: \_\_\_\_\_

Survey Course - 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

### General Education Courses - 74-76 Hours

1. Writing & Related Skills - 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Music 470 - Intro to Music Ed	4		

2. Quantitative & Logical Skills - 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

3. Natural Science - 15 hrs	Hours	Grade	Qtr/Yr
Select 3 courses - including a two-course sequence, a lab course, one biological science, one physical science.	5		
	5		
	5		

4. Social Science - 15 hrs	Hours	Grade	Qtr/Yr
Select three courses from two of the three categories	5		
Psychology 100	5		
A/B/C	5		
A/B/C	5		

5. Arts and Humanities - 22-24 hrs	Hours	Grade	Qtr/Yr
A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

6. Diversity Experience - 3 hrs	Hours	Grade	Qtr/Yr
Select 3 overlap courses, one in each area below:	0		
Social Diversity: Psych 100 (Au03+)	3		
Non-Western: Music 351	3		
Western (non-US): Music 241-243	0		

7. Foreign Language - 0 hrs	Hours	Grade	Qtr/Yr

Min. Total Cr. Hrs to Graduate.....201

## Bachelor of Music Education Choral, Instrumental, or General

College of the Art

Music Education Major: minimum 126 hours

Major Instrument - 21-23 hours  
Quarterly Concert Attendance Requirement - See Studio  
Teacher & Faculty Advisor for details

Hours / Qtr/Yr	201.xx	202.xx	203.xx
201.xx - Applied Music, Principal	2	2	
201.xx - Applied Music, Principal	2	2	
201.xx - Applied Music, Principal	2	2	
212 - Phonetic Alphabet (VOI only)	2	2	Wi
401.xx - Applied Music, Principal	2	2	
401.xx - Applied Music, Principal	2	2	
401.xx - Applied Music, Principal	2	2	
501.xx - Applied Music, Principal	3	3	
501.xx - Applied Music, Principal	3	3	
501.xx - Applied Music, Principal	3	3	
Junior Recital	0		

Jazz principals take through 401 (2cr) of traditional applied

Music Technology - 3 hours	220	221	222
	3		

Music Theory - 24 hours	221	222	223	421	422	423	521	524
Music Theory 1	3	Au/Wi						
Music Theory 2	3	Wi/Sp						
Music Theory 3	3	Sp/Su						
Music Theory 4	3	Au						
Music Theory 5	3	Wi						
Music Theory 6	3	Sp						
Form & Analysis	3	Wi						
Orchestration 1	3	Au/Wi						

Aural Training - 10 hours	225	226	424	425	426
Aural Training 1	2	Wi/Sp			
Aural Training 2	2	Sp/Su			
Aural Training 3	2	Au			
Aural Training 4	2	Wi			
Aural Training 5	2	Sp			

Musicology - 4 hours	240	244
Listening to Music Literature*	1	Sp
African & African Derived Music	3	Wi/Sp

Education - 11-13 hours	Psych 550 or 551	5
Childhood OR Adolescence OR Educ. P&L 309.07 - Psych Persp. of Educ. OR Educ. P&L 607.07 - Adolescence Dev in Educ.		
Applied Ethics OR Educ. P&L 650.03 - Applied Ethics OR Educ. P&L 609.07 - Teaching as a Profession	3	
500.xx*	5	
500.xx*	3	

Ensembles - 11 hour  
Hours/Grade/Qtr/Yr  
Full time students MUST be in at least one ensemble every quarter.

208.xx Small Ensemble	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	
203.xx-206.xx, 215.xx	1	

Methods - Pick GME, INS, or CHR Specialization (43-49 hours)

Choose by specialization and by principal instrument:

261.11 - Basic Conducting Lab (GME, INS, or CHR)	2	
262.11 - Conducting, INS (INS)	2	Wi/Sp
262.12 - Conducting, CHR (CHR)	2	Wi
262.11 OR 262.12 (GME)	2	
660 - Advanced Conducting, INS (INS)	3	Wi
661 - Advanced Conducting, CHR (CHR)	3	Sp
261.01 - Piano 1 (GME, INS, or CHR)	1	Au
262.01 - Piano 2 (GME, INS, or CHR)	1	Wi
263.01 - Piano 3 (GME, INS, or CHR)	1	Sp
264.01 - Piano 4 (GME, INS, or CHR)	1	Au
265.01 - Piano 5 (GME or CHR)	1	Wi
266.01 - Piano 6 (GME or CHR)	1	Sp
200.11 - Piano Secondary (GME or CHR)*	1	
200.11 - Piano Secondary (GME or CHR)*	1	
200.11 - Piano Secondary (GME or CHR)*	1	
200.11 - Piano Secondary (GME or CHR)*	1	
*Piano principals take 200.21 instead		
261.99 - Wind, String, & Percussion GME or CHR	2	Sp
263.02 - Voice Pedagogy (GME or CHR)	1	Wi
261.35 - Guitar Methods (GME)	1-2	Wi
261.03 - Strings 1 (INS)	1-2	Au
262.03 - Strings 2 (INS)	2	Wi
261.05 - Brass 1 (INS - not brass principals)	1-2	Au
262.05 - Brass 2 (INS)	1-2	Wi/Sp
261.07 - Percussion (INS - not percussion principals)	1-2	Wi/Sp
262.04 - Woodwinds (INS)	2	Wi/Sp
262.46 - Bassoon (INS - not bassoon principals)	1	
262.42 - Oboe (INS - not oboe principals)	1	
297 - Music Ed Lab (String Majors only)	1	
Professional Standing Level by Faculty Approval of Application Only		
572 - GME (CHR 572 & INS pick 572 or 576)	3	Au Wi
574 - CHR 1 (CHR 574 & GME choose 574 or 576)	3	Au
575 - CHR 2 (CHR)	3	Wi
576 - INS in Schools (INS 576 & GME pick 574 or 576)	3	Wi
577 - INS in Schools (INS)	3	Wi
578 - GME 1 (CHR/GME 578 & INS pick 578 or 572)	3	Au
579 - GME 2 (CHR or GME)	3	Wi
766 - GME Teaching Practices (GME)	3	Wi
Music Ed Elective (INS - See Faculty Advisor)	3	
Music Ed Elective (INS - See Faculty Advisor)	3	
586 - Teaching Elementary (CHR, GME, & INS)	7	
587 - Teaching Secondary (CHR, GME, & INS)	8	

Old Core New GEC  
**Bachelor of Arts**  
**Music Major**  
**College of the Arts**

Name: \_\_\_\_\_

Survey Course – 1 hr Arts College 100	Hours	Grade	Qtr/Yr
	1		

**General Education Courses – 80-100 Hours**  
**Effective Autumn 2007 & thereafter**

**1. Skills**

**Writing & Related Skills – 10 hrs**

English 110	5		
Second Level Writing Course	5		

**Quantitative & Logical Skills - 10 hrs**

Math & Logical Analysis	5		
Data Analysis	5		

**Foreign Language - 10-20 hrs ~ must complete through 104**

101	5		
102	5		
103	5		
104	5		

**2. Breadth**

**Natural Science - 15 hrs**

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

Sequence	5		
Single Course	5		
	5		

**Social Science - 10 hrs**

Select two courses from two of the three categories

A/B/C	5		
A/B/C	5		

**Arts and Humanities – 10 hrs**

Literature	5		
Visual &/or Performing Arts	5		

**Elective breadth courses – 10 hrs**

Select 2 more courses from the breadth categories

	5		
	5		

**3. Historical Study – 10 hrs**

	5		
	5		

**4. Issues of the Contemporary World – 5 hrs**

	5		
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**5. Diversity Experience – 0 to 15 hrs**

Social Diversity*			
Non-Western: Music 351	--		
Western (non-US): Music 241-243	--		

\*should overlap with another GEC category

**Music Major — 70 hours**

**Music Technology – 3 hours**

220 – Music Technology	3			Au/Wi/Sp/
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**Music Theory – 24 hours**

	Hours	Grade	Qtr/Yr
221 – Music Theory 1	3		Au/Wi
222 – Music Theory 2	3		Wi/Sp/
223 – Music Theory 3	3		Sp/Su/
421 – Music Theory 4	3		Au/
422 – Music Theory 5	3		Wi/
423 – Music Theory 6	3		Sp/
521 – Form & Analysis	3		
620 – Extended Tonality, <b>OR</b>			
621 – Theory & Analysis, 17 <sup>th</sup> -18 <sup>th</sup> C. <b>OR</b>	3		Wi/
622 – Theory & Analysis, 18 <sup>th</sup> -19 <sup>th</sup> C. <b>OR</b>			Sp/
623 – Theory & Analysis, 20 <sup>th</sup> C			Au/

**Aural Training – 10 hours**

225 – Aural Training 1	2		Wi/Sp/
226 – Aural Training 2	2		Sp/Su/
424 – Aural Training 3	2		Au/
425 – Aural Training 4	2		Wi/
426 – Aural Training 5	2		Sp/

**Musicology – 22 hrs**

Upper Electives: 347, 349, 646-651, 672, 685.  
244, 352, or 353 may be used, but are not counted twice as history

240 – Listening to Music Literature	1		Sp/
241 – Music History 1	3		Au/
242 – Music History 2	3		Wi/
243 – Music History 3	3		Sp/
351 – The World of Music	3		Au/
244 – African & African Derived Music <b>OR</b>	3		Wi/Sp
352 – Selected World Music, Grp 1 <b>OR</b>			Wi/
353 – Selected World Music, Grp 2			Sp/
Upper Level Musicology Elective	3		
Upper Level Musicology Elective	3		

**Piano Methods – 4 hrs**

261.01 – Piano 1	1		Au/
262.01 – Piano 2	1		Wi/
263.01 – Piano 3	1		Sp/
264.01 – Piano 4	1		Au/

**Music Performance - 6 hrs**

May take applied music or ensembles


**Music Elective- 1 hrs**

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## Appendix B:

### Degrees with New Core Requirements

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Qtr/Year
Arts College 100	1	

### General Education Courses – 85-87 Hours

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills - 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis*	5		
Data Analysis	5		
CS&E 201 or 211 recommended.			

3. Natural Science - 15 hrs  
Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

4. Social Science - 15 hrs

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

5. Arts and Humanities – 32-34 hrs

A. Historical Sequence	10		
Music 241-242-243	9		
B. Literature	5		
C. Visual & Performing Arts	3-5		
Philosophy 240	5		

6. Diversity Experience – 3 to 15 hrs

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

7. Foreign Language – 0 hrs

Min. Total Cr. Hrs to Graduate.....192

New Core, Old GEC

## Bachelor of Music Composition College of the Arts

### Composition Major — 106 hours

Major Instrument – 12 hours  
Quarterly Concert Attendance Requirement ~  
See Studio Teacher & Faculty Advisor for details  
Hours Grade

Qtr/Yr			
201.xx – Applied Music, Principal	2		
201.xx – Applied Music, Principal	2		
201.xx – Applied Music, Principal	2		
401.xx – Applied Music, Principal	2		
401.xx – Applied Music, Principal	2		
401.xx – Applied Music, Principal	2		

### Music Technology – 3 hours

220 – Music Technology	3	Au/Wi/Sp/	
<i>part of major for this degree</i>			

### Music Theory & Composition – 40 hours

221 – Music Theory 1	3	Au/Wi/	
222 – Music Theory 2	3	Wi/Sp/	
223 – Music Theory 3	3	Sp/Su/	
421 – Music Theory 4	3	Au/	
422 – Music Theory 5	3	Wi/	
423 – Music Theory 6	3	Sp/	
524 – Orchestration 1	3	Au/Wi	
531 – Counterpoint, Elementary	3	Au/	
535 – Composition 1	3	Au/	
625 – Orchestration 2	3	Sp/	
635 – Composition 2	3		
679 – Senior Project	4		
Any 600-level Theory/Comp course	3		

### Aural Training – 12 hours

224 – Aural Training 1	2	Au/Wi/	
225 – Aural Training 2	2	Wi/Sp/	
226 – Aural Training 3	2	Sp/Su/	
424 – Aural Training 4	2	Au/	
425 – Aural Training 5	2	Wi/	
426 – Aural Training 6	2	Sp/	

Musicology — 3

Qtr/Yr	Hours	Grade
240 – Music History 1	3	Sp/

### Minor Applied 12 hours

VOI and ORC principals: 6 hours		
261.01 – Piano 1	1	Au/
262.01 – Piano 2	1	Wi/
263.01 – Piano 3	1	Sp/
264.01 – Piano 4	1	Au/
265.01 – Piano 5	1	Wi/
266.01 – Piano 6	1	Sp/
PIA Principals: 6 hours in other instruments		
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	
200.xx Secondary or 26x.xx Methods	1	

### Keyboard Harmony: 6 hours

427 – Keyboard Harmony 1	2	
428 – Keyboard Harmony 2	2	
429 – Keyboard Harmony 3	2	

### Conducting – 2 hours

261.11 – Basic Conducting Lab	2	
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### Ensembles – 12 hours

Full time students MUST be in at least two ensembles or 630's a year.

203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
203.xx-208.xx, 215.01, or 312	1	
630 – Composer' Seminar	1	
630 – Composer' Seminar	1	

### Music Electives: 10 hours

Music 293.01 and additional 635's are recommended


Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

**General Education Courses – 75-77 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

**2. Quantitative & Logical Skills – 10 hrs**

Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

**3. Natural Science – 15 hrs**

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science – 15 hrs**

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 22-24 hrs**

A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 3 to 15 hrs**

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 0 hrs**

**Min. Total Cr. Hrs to Graduate.....201**

New Core, Old GEC

**Bachelor of Music**

**Jazz Studies**

**Performance Specialization**

**College of the Arts**

**Jazz Performance Major — 125 hours**

Major Instrument – 33 hours

Quarterly Concert Attendance Requirement ~ See Studio Teacher & Faculty Advisor for detail

201.xx – Jazz Applied Music, Principal	2	
201.xx – Jazz Applied Music, Principal	2	
201.xx – Jazz Applied Music, Principal	2	
401.xx – Jazz Applied Music, Principal	2	
401.xx – Jazz Applied Music, Principal	2	
401.xx – Jazz Applied Music, Principal	2	
401.xx – Jazz Applied Music, Principal	2	
502.xx – Jazz Applied Music, Principal	3	
502.xx – Jazz Applied Music, Principal	3	
502.xx – Jazz Applied Music, Principal	3	
502.xx – Jazz Applied Music, Principal	3	
505 Junior Recital	0	
602.xx – Applied Music, Principal	4	
602.xx – Applied Music, Principal	4	
602.xx – Applied Music, Principal	4	
605 Senior Recital	0	

**Music Theory – 21 hours**

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
535 –Composition 1	3	Au/

**Aural Training – 12 hours**

224 – Aural Training 1	2	Au/Wi/
225 – Aural Training 2	2	Wi/Sp/
226 – Aural Training 3	2	Sp/Su/
424 – Aural Training 4	2	Au/
425 – Aural Training 5	2	Wi/
426 – Aural Training 6	2	Sp/

**Musicology — 6 hours**

244 – African & African Derived Music	3	Wi/Sp
240- Music History 1	3	Sp

**Piano Methods — 6 hours**

**VOI and ORC Principals:**

261.01 – Piano 1	1	Au/
262.01 – Piano 2	1	Wi/
263.01 – Piano 3	1	Sp/
264.01 – Piano 4	1	Au/
232 – Jazz Keyboard Harmony	2	Wi/

**PIA Principals:**

232 – Jazz Keyboard Harmony	2	Wi/
427 – Jazz Keyboard Harmony 1	2	Au/
428 – Keyboard Harmony 2	2	Wi/

**Conducting – 2 hours**

261.11 – Basic Conducting Lab	2	
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**Jazz Studies – 33 hours**

209 – Jazz Improvisation 1	3	Wi/
210 – Jazz Improvisation 2	3	Sp/
211 – Jazz Improvisation 3	3	Au/
231 – Jazz Theory	3	Wi/
433.02 – Scoring for Small Jazz Ensembles	3	Wi/
433.03 – Scoring for Large Jazz Ensembles	3	Wi/
446 – Survey of Jazz Styles	3	Sp/
510 – Advanced Jazz Improvisation	3	Sp/
546 – Modern & Contemporary Jazz Styles	3	Sp/
566 – Jazz Ensemble Techniques	3	Wi/
591 – Music Industry	3	Sp/

**Ensembles – 12 hours**

Full time students MUST be in at least one ensemble every quarter.

208.40 – Jazz Combo	1	
208.40 – Jazz Combo	1	
208.40 – Jazz Combo	1	
206.xx – Jazz Ensembles	1	
206.xx – Jazz Ensembles	1	
206.xx – Jazz Ensembles	1	
206.xx – Jazz Ensembles	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	
Ensembles Elective	1	



Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

**General Education Courses – 75-77 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills - 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

**3. Natural Science - 15 hrs**  
 Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science - 15 hrs**  
 Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 22-24 hrs**  
 A. Historical Survey Course

Music 241	5		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 3 to 15 hrs**  
 Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 0 hrs**

**Min. Total Cr. Hrs to Graduate.....194**

New Core, Old GEC  
**Bachelor of Music**  
**Jazz Studies**  
 Composition Specialization  
 College of the Arts

**Jazz Composition Major – 118 hours**  
 Major Instrument – 21 hours  
 Quarterly Concert Attendance Requirement ~ See Studio Hours  
 Teacher & Faculty Advisor for detail

Grade	Qtr/Yr				
201.xx	Jazz Applied Music, Principal	2			
201.xx	Jazz Applied Music, Principal	2			
201.xx	Jazz Applied Music, Principal	2			
401.xx	Jazz Applied Music, Principal	2			
401.xx	Jazz Applied Music, Principal	2			
401.xx	Jazz Applied Music, Principal	2			
502.xx	Jazz Applied Music, Principal	3			
502.xx	Jazz Applied Music, Principal	3			
502.xx	Jazz Applied Music, Principal	3			

Music Theory – 24 hours					
221	Music Theory 1	3	Au/Wi/		
222	Music Theory 2	3	Wi/Sp/		
223	Music Theory 3	3	Sp/Su/		
421	Music Theory 4	3	Au/		
422	Music Theory 5	3	Wi/		
423	Music Theory 6	3	Sp/		
535	Composition 1	3	Au/		
635	Composition 2 or	3	Au/Wi/Sp/		
636	Electronic Synthesis		Sp/		

Aural Training – 12 hours					
224	Aural Training 1	2	Au/Wi/		
225	Aural Training 2	2	Wi/Sp/		
226	Aural Training 3	2	Sp/Su/		
424	Aural Training 4	2	Au/		
425	Aural Training 5	2	Wi/		
426	Aural Training 6	2	Sp/		

Musicology – 6 hours			Hours
244	African & African Derived Music	3	Wi/Sp
240	Music History 1	3	Sp

Piano Methods – 6 hours			
VOI and ORC Principals:			
261.01	Piano 1	1	Au/
262.01	Piano 2	1	Wi/
263.01	Piano 3	1	Sp/
264.01	Piano 4	1	Au/
232	Jazz Keyboard Harmony	2	Wi/
PIA Principals:			
232	Jazz Keyboard Harmony	2	Wi/
427	Keyboard Harmony 1	2	Au/
428	Keyboard Harmony 2	2	Wi/

Conducting – 2 hours			
261.11	Basic Conducting Lab	2	

Jazz Studies – 35 hours			
209	Jazz Improvisation 1	3	Wi/
210	Jazz Improvisation 2	3	Sp/
211	Jazz Improvisation 3	3	Au/
231	Jazz Theory	2	Wi/
433.02	Scoring for Small Jazz Ensembles	3	Wi/
433.03	Scoring for Large Jazz Ensembles	3	Wi/
446	Survey of Jazz Styles	3	Sp/
533	Jazz Composition	3	Au/
546	Modern & Contemporary Jazz Styles	3	Sp/
566	Jazz Ensemble Techniques	3	Wi/
591	Music Industry	3	Sp/
693	Senior Composition Project	3	

Ensembles – 12 hours			
Full time students <i>MUST</i> be in at least one ensemble every quarter.			
208.40	Jazz Combo	1	
208.40	Jazz Combo	1	
208.40	Jazz Combo	1	
206.xx	Jazz Ensembles	1	
206.xx	Jazz Ensembles	1	
206.xx	Jazz Ensembles	1	
206.xx	Jazz Ensembles	1	
Ensembles Elective		1	
Ensembles Elective		1	
Ensembles Elective		1	
Ensembles Elective		1	

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

**General Education Courses – 88-90 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills - 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis*	5		
Data Analysis	5		
CS&E 211 recommended			

**3. Natural Science - 15 hrs**  
 Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science - 15 hrs**  
 Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 18–20 hrs**

A. Historical Survey Course 1	5		
Historical Survey Course 2	5		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 3 to 15 hrs**  
 Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	--		
Western (non-US): Music 241+243	--		

**7. Foreign Language - 20 hrs ~ must complete through 104**

101	5		
102	5		
103	5		
104	5		

**Min. Total Cr. Hrs to Graduate.....193**

New Core, Old GEC

**Bachelor of Music**

**Music History**

**College of the Arts**

**Musicology Major — 104 hours**

**Major Instrument – 12 hours**  
**Quarterly Concert Attendance Requirement ~**  
**See Studio Teacher & Faculty Advisor for details**  
**Hours Grade**

Qtr/Yr		
201.xx – Applied Music, Principal	2	
201.xx – Applied Music, Principal	2	
201.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	
401.xx – Applied Music, Principal	2	
No Recital	0	

**Music Theory & Composition – 21 hours**

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
531 – Counterpoint, Elementary	3	Au/

**Aural Training – 12 hours**

224 – Aural Training 1	2	Au/Wi/
225 – Aural Training 2	2	Wi/Sp/
226 – Aural Training 3	2	Sp/Su/
424 – Aural Training 4	2	Au/
425 – Aural Training 5	2	Wi/
426 – Aural Training 6	2	Sp/

**Conducting – 2 hours**

261.11 – Basic Conducting Lab	2	
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Musicology — 42 hours	Hours
Grade Qtr/Yr	
240 – Music History 1	3 Sp/
241 – Music History 2	3 Au/
242 – Music History 3	3 Wi/
243 – Music History 4	3 Sp/
351 – The World of Music	3 Au/
244 – African & African Derived Music OR	3 Wi/Sp
352 – Selected World Music, Grp 1 OR	3 Wi/
353 – Selected World Music, Grp 2	3 Sp/
Musicology Elective*	3
Musicology Elective*	3
Musicology Elective*	3
Musicology Elective*	3
Musicology Elective* or 600-level theory/comp	3
Musicology Elective* or 600-level theory/comp	3
693 – Research Methods	3
693 – Senior Thesis	3

\*252, 342, 347, 348, 349, 555.xx, 645D, 646-651, 672, 674, 675, and additional courses from 244, 352, 353

**Minor Applied: 6 hours**

PJA Principals: 6 hours in other instruments	
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1

**VOL and ORC principals: 6 hours piano**

261.01 – Piano 1	1 Au/
262.01 – Piano 2	1 Wi/
263.01 – Piano 3	1 Sp/
264.01 – Piano 4	1 Au/
265.01 – Piano 5	1 Wi/
266.01 – Piano 6	1 Sp/

**Ensembles – 9 hours**

Full time students MUST be in at least two ensembles a year and ensembles should vary in size and nature.

Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1
Ensemble Elective	1

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

### General Education Courses – 75-77 Hours

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills – 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

3. Natural Science – 15 hrs	Hours	Grade	Qtr/Yr
Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.			
	5		
	5		
	5		

4. Social Science – 15 hrs	Hours	Grade	Qtr/Yr
Select three courses from two of the three categories			
A/B/C	5		
A/B/C	5		
A/B/C	5		

5. Arts and Humanities – 22-24 hrs	Hours	Grade	Qtr/Yr
A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

6. Diversity Experience – 3 to 15 hrs	Hours	Grade	Qtr/Yr
Select 3 overlap courses, one in each area below:			
Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

7. Foreign Language – 0 hrs	Hours	Grade	Qtr/Yr

**Min. Total Cr. Hrs to Graduate.....188**

New Core, Old GEC

## Bachelor of Music Performance – Orchestral Instrument College of the Arts

### Orchestral Major — 112-114 hours

**Major Instrument – 42 hours**  
**Quarterly Concert Attendance Requirement ~**  
**See Studio Teacher & Faculty Advisor for details**

Hours	2	2	2	4	4	4	4	4	4	4	4	4	4	4	0	4	4	4	0
201.xx – Applied Music, Principal																			
201.xx – Applied Music, Principal																			
201.xx – Applied Music, Principal																			
402.xx – Applied Music, Principal																			
402.xx – Applied Music, Principal																			
402.xx – Applied Music, Principal																			
402.xx – Applied Music, Principal																			
502.xx – Applied Music, Principal																			
502.xx – Applied Music, Principal																			
502.xx – Applied Music, Principal																			
505 Junior Recital																			
602.xx – Applied Music, Principal																			
602.xx – Applied Music, Principal																			
602.xx – Applied Music, Principal																			
605 Senior Recital																			

### Music Theory – 27 hours

3	Au/Wi/
221 – Music Theory 1	3
222 – Music Theory 2	3
223 – Music Theory 3	3
421 – Music Theory 4	3
422 – Music Theory 5	3
423 – Music Theory 6	3
524 – Orchestration 1	3
531 – Counterpoint, Elementary	3
535 – Composition 1	3

### Aural Training – 12 hours

2	Au/Wi/
224 – Aural Training 1	2
225 – Aural Training 2	2
226 – Aural Training 3	2
424 – Aural Training 4	2
425 – Aural Training 5	2
426 – Aural Training 6	2

Musicology — 3 hours	Hours
240- Music History 1	3

### Piano Methods — 6 hours

1	Au/
261.01 – Piano 1	1
262.01 – Piano 2	1
263.01 – Piano 3	1
264.01 – Piano 4	1
265.01 – Piano 5	1
266.01 – Piano 6	1

### Conducting — 4-6 hours

2	2	2	2
261.11 – Basic Conducting Lab			
262.11 – Conducting, INS			
267 – String Pedagogy			

### Small Ensembles- 6 hours

1	1	1	1	1	1
207.xx Percussion or 208.xx Small Ensembles					
207.xx Percussion or 208.xx Small Ensembles					
207.xx Percussion or 208.xx Small Ensembles					
207.xx Percussion or 208.xx Small Ensembles					
207.xx Percussion or 208.xx Small Ensembles					

### Large Ensembles – 12 hours

Full time students *MUST* be in at least one large ensemble every quarter.

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			
204.xx Univ. Bands or 215.01 Univ. Orchestra																			

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

**General Education Courses – 75-77 Hours**

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills – 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

**3. Natural Science – 15 hrs**  
 Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

**4. Social Science – 15 hrs**  
 Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

**5. Arts and Humanities – 22-24 hrs**

A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

**6. Diversity Experience – 0 to 15 hrs**  
 Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

**7. Foreign Language – 0 hrs**

**Min. Total Cr. Hrs to Graduate.....186**

New Core, Old GEC  
**Bachelor of Music**  
**Performance – Piano**  
**College of the Arts**

**Piano Major – 110 hours**

**Major Instrument – 46 hours**  
**Quarterly Concert Attendance Requirement – ~**  
**See Studio Teacher & Faculty Advisor for details**  
**Hours Grade**

Qtr/Yr			
201.11 – Applied Music, Principal	2		
201.11 – Applied Music, Principal	2		
201.11 – Applied Music, Principal	2		
402.11 – Applied Music, Principal	4		
402.11 – Applied Music, Principal	4		
402.11 – Applied Music, Principal	4		
502.11 – Applied Music, Principal	4		
502.11 – Applied Music, Principal	4		
502.11 – Applied Music, Principal	4		
505 Junior Recital	0		
602.11 – Applied Music, Principal	4		
602.11 – Applied Music, Principal	4		
602.11 – Applied Music, Principal	4		
605 Senior Recital	0		
611 – Piano Pedagogy 1	2	Au/	
612 – Piano Pedagogy 2	2	Wi/	

**Music Theory – 21 hours**

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
531 – Counterpoint, Elementary	3	Au/

**Aural Training – 12 hours**

224 – Aural Training 1	2	Au/Wi/
225 – Aural Training 2	2	Wi/Sp/
226 – Aural Training 3	2	Sp/Su/
424 – Aural Training 4	2	Au/
425 – Aural Training 5	2	Wi/
426 – Aural Training 6	2	Sp/

Musicology – 6 hours	Hours
653 – Piano Literature	3 Sp/
240- Music History 1	3

**Minor Applied – 11 hours**  
**Students may take ANY combination of minor instruments**  
**Hours vary by course and lesson time**

200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
200.xx or 26x.xx – Applied or Applied Methods	
202 – Sight Reading	1
202 – Sight Reading	1
202 – Sight Reading	1

**Conducting – 2 hours**

261.11 – Basic Conducting Lab	2
262.11 or 262.12 – Conduction, INS or CHR	2 Wi/Sp

**Ensembles- 12 hours**

Full time students MUST be in at least one ensemble every quarter.

208.01 – Small Ensemble Piano	1
208.01 – Small Ensemble Piano	1
208.01 – Small Ensemble Piano	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-206.xx, 215.xx – Large Ensembles	1
203.xx-208.xx, 215.xx – Ensemble Elective	1
203.xx-208.xx, 215.xx – Ensemble Elective	1
203.xx-208.xx, 215.xx – Ensemble Elective	1

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Year
Arts College 100	1		

### General Education Courses – 90 Hours

<b>1. Writing &amp; Related Skills – 10 hrs</b>			
English 110	5		
Second Course	5		

<b>2. Quantitative &amp; Logical Skills - 10 hrs</b>			
Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

<b>3. Natural Science – 15 hrs</b>			
Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.			
	5		
	5		
	5		

<b>4. Social Science - 15 hrs</b>			
Select three courses from two of the three categories			
A/B/C	5		
A/B/C	5		
A/B/C	5		

<b>5. Arts and Humanities – 22 hrs</b>			
A. Historical Survey Course			
Music 241 – Music History 1	5		
Music 242 – Music History 2	3		
Music 243 – Music History 3	3		
B. Literature	5		
C. Theatre 280	3		

<b>6. Diversity Experience – 3 hrs</b>			
Select 3 overlap courses, one in each area below:			
Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

<b>7. Foreign Language – 15 hrs</b>			
Language must be different from high school and chosen from:			
French, German, or Italian 101	5		
French, German, or Italian 102	5		
French, German, or Italian 103	5		

Min. Total Cr. Hrs to Graduate.....205

New Core, Old GEC

## Bachelor of Music Performance – Voice

### College of the Arts

#### Voice Major – 114 hours

Major Instrument – 36 hours  
Quarterly Concert Attendance Requirement ~  
See Studio Teacher & Faculty Advisor for details

	Hours	Qtr
201.21 – Applied Music, Principal	2	
201.21 – Applied Music, Principal	2	
201.21 – Applied Music, Principal	2	
402.21 – Applied Music, Principal	3	
402.21 – Applied Music, Principal	3	
402.21 – Applied Music, Principal	3	
502.21 – Applied Music, Principal	3	
502.21 – Applied Music, Principal	3	
502.21 – Applied Music, Principal	3	
505 – Junior Recital	0	
602.21 – Applied Music, Principal	4	
602.21 – Applied Music, Principal	4	
602.21 – Applied Music, Principal	4	
605 – Senior Recital	0	

Music Theory – 21 hours		
221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
531 – Counterpoint, Elementary	3	Au

Aural Training – 12 hours		
224 – Aural Training 1	2	Au/Wi/
225 – Aural Training 2	2	Wi/Sp/
226 – Aural Training 3	2	Sp/Su/
424 – Aural Training 4	2	Au/
425 – Aural Training 5	2	Wi/
426 – Aural Training 6	2	Sp/

**Opera – 4 hours**  
310 – Operatic Stage Techniques 2  
311 or 312 – Opera Scenes or Opera Perf. 2

<b>Musicology – 9 hours</b>		
652 – 18 <sup>th</sup> & 19 <sup>th</sup> C. Song Literature	3	Au/
655 – 20 <sup>th</sup> C. Song Literature	3	Wi/
240-Music History 1	3	Sp/

<b>Piano Methods – 9 hours</b>		
261.01 – Piano 1	1	Au/
262.01 – Piano 2	1	Wi/
263.01 – Piano 3	1	Sp/
264.01 – Piano 4	1	Au/
265.01 – Piano 5	1	Wi/
266.01 – Piano 6	1	Sp/
200.11 – Piano Secondary	1	
200.11 – Piano Secondary	1	

<b>Conducting – 2 hours</b>		
261.11 – Basic Conducting Lab	2	

#### Ensembles- 12 hours

Full time students MUST be in at least one large ensemble every quarter. Only 1 of the 12 credits may be 208.02

203.xx Univ. Choirs or 208.02 Small Ensem. Voice	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	
203.xx – University Choirs	1	

<b>Vocal Pedagogy – 3 hours</b>		
263.02 – Voice Pedagogy	3	Sp/

<b>Foreign Language Diction – 6 hours</b>		
412 – Italian Diction for Singers	2	Sp/
413 – German Diction for Singers	2	Wi/
413 – French Diction for Singers	2	Au/

Name: \_\_\_\_\_

Survey Course – 1 hr	Hours	Grade	Qtr/Yr
Arts College 100	1		

### General Education Courses – 85-87 Hours

1. Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Yr
English 110	5		
Second Course	5		

2. Quantitative & Logical Skills – 10 hrs	Hours	Grade	Qtr/Yr
Basic Computational Skills	0		
Math & Logical Analysis*	5		
Data Analysis	5		

CS&E 211 recommended

3. **Natural Science - 15 hrs**  
 Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

4. **Social Science - 15 hrs**

Select three courses from two of the three categories

A/B/C	5		
A/B/C	5		
A/B/C	5		

5. **Arts and Humanities – 32-34 hrs**

A. Historical Survey Course 1	5		
Historical Survey Course 2	5		
Music 241-242-243	9		
B. Literature	5		
C. Visual & Performing Arts	3-5		
Philosophy 240	5		

6. **Diversity Experience – 3 to 15 hrs**

Select 3 overlap courses, one in each area below:

Social Diversity			
Non-Western: Music 351	3		
Western (non-US): Music 241-243	--		

7. **Foreign Language – 0 hrs**

**Min. Total Cr. Hrs to Graduate.....192**

## New Core, Old GEC Bachelor of Music Theory College of the Arts

### Theory Major — 106 hours

Major Instrument—12 hours  
 Quarterly Concert Attendance Requirement ~  
 See Studio Teacher & Faculty Advisor for details

Hours	Qtr/Yr
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2

### Music Technology – 3 hours

220 – Music Technology	3	Au/Wi/Sp/
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**Required as part of theory major**

### Music Theory & Composition – 43 hours

221 – Music Theory 1	3	Au/Wi/
222 – Music Theory 2	3	Wi/Sp/
223 – Music Theory 3	3	Sp/Su/
421 – Music Theory 4	3	Au/
422 – Music Theory 5	3	Wi/
423 – Music Theory 6	3	Sp/
524 – Orchestration	3	Au/Wi
531 – Counterpoint, Elementary	3	Au/
535 – Composition	3	Au/
620 – Extended Tonality	3	Au/
621 – Theory & Analysis, 17 <sup>th</sup> -18 <sup>th</sup> C.	3	Wi/
<b>OR</b>		
622 – Theory & Analysis, 18 <sup>th</sup> -19 <sup>th</sup> C.		Sp/
<b>OR</b>		
623 – Theory & Analysis, 20 <sup>th</sup> C		Au/
631 – Counterpoint, Intermediate	3	
679 – Senior Project	4	
Additional 600-level Theory/Comp course	3	

### Aural Training – 12 hours

224 – Aural Training	2	Au/Wi/
225 – Aural Training 2	2	Wi/Sp/
226 – Aural Training 3	2	Sp/Su/
424 – Aural Training 4	2	Au/
425 – Aural Training 5	2	Wi/
426 – Aural Training 6	2	Sp/

### Musicology — 3 hours

240 Music History 1	3
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### Minor Applied 12 hours

VOI and ORC principal: 6 hours	
261.01 – Piano 1	1 Au/
262.01 – Piano 2	1 Wi/
263.01 – Piano 3	1 Sp/
264.01 – Piano 4	1 Au/
265.01 – Piano 5	1 Wi/
266.01 – Piano 6	1 Sp/

**PIA Principal: 6 hours in other instruments**

200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1
200.xx Secondary or 26x.xx Methods	1

### Keyboard Harmony: 6 hours

427 – Keyboard Harmony 1	2
428 – Keyboard Harmony 2	2
429 – Keyboard Harmony 3	2

### Conducting – 2 hours

261.11 – Basic Conducting Lab	2
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### Ensembles – 12 hours

Full time students *MUST* be in at least two ensembles or 630's a year.

203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
203.xx-208.xx, 215.xx, or 312	1
630 – Composer' Seminar	1
630 – Composer' Seminar	1
630 – Composer' Seminar	1

### Electives: 7 hours

May be outside music


Ensembles – 11 hour  
Full time students MUST be in at least one ensemble every quarter

Hours/Qttr/

208 xx Small Ensemble	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1
203 xx-206 xx, 215 xx	1

New Core, Old GEC

## Bachelor of Music Education Choral, Instrumental, or General College of the Arts

Music Education Major: 121 hours Minimum

Major Instrument – 21-23 hours  
Quarterly Concert Attendance Requirement ~ See Studio Teacher  
& Faculty Advisor for details

Hours/ Qttr/	
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
201.xx – Applied Music, Principal	2
212 – Phonetic Alphabet (VOT only)	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
401.xx – Applied Music, Principal	2
501.xx – Applied Music, Principal	3
501.xx – Applied Music, Principal	3
501.xx – Applied Music, Principal	3
505 Junior Recital	0
Jazz principals take through 401 (2cr) of traditional applied	

Music Technology – 3 hours  
220 – Music Technology

221 – Music Theory 1	3	Au/Wi
222 – Music Theory 2	3	Wi/Sp
223 – Music Theory 3	3	Sp/Su
421 – Music Theory 4	3	Au
422 – Music Theory 5	3	Wi
423 – Music Theory 6	3	Sp

Aural Training – 12 hours

224 – Aural Training 1	2	Au/Wi
225 – Aural Training 2	2	Wi/Sp
226 – Aural Training 3	2	Sp/Su
424 – Aural Training 4	2	Au
425 – Aural Training 5	2	Wi
426 – Aural Training 6	2	Sp

Musicology – 3 hours

244 – African & African Derived Music	3	Wi/Sp
240 Music History 1	3	Sp

Education – 8-10 hours

Psych 550 or 551 – Childhood OR Adolescence OR	5
Educ P&L 309.07 – Psych Persp. of Educ. OR	
Educ P&L 607.07 – Adolescence Dev in Educ.	
Educ P&L 650.03 – Applied Ethics OR	3
Educ P&L 609.07 – Teaching as a Profession	5

Name: \_\_\_\_\_

### General Education Courses – 76-78 Hours

Survey Course – 1 hr	Hours	Grade	Qttr/Year
Arts College 100	1		
1. Writing & Related Skills – 10 hrs	5		
English 110	5		
Music 470 – Intro to Music Ed	4		

### 2. Quantitative & Logical Skills - 10 hrs

Basic Computational Skills	0		
Math & Logical Analysis	5		
Data Analysis	5		

### 3. Natural Science - 15 hrs

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

	5		
	5		
	5		

### 4. Social Science - 15 hrs

Select three courses from two of the three categories

Psychology 100	5		
A/B/C	5		
A/B/C	5		

### 5. Arts and Humanities – 22-24 hrs

A. Historical Survey Course	5		
Music 241	3		
Music 242	3		
Music 243	3		
B. Literature	5		
C. Visual & Performing Arts	3-5		

### 6. Diversity Experience – 3 hrs

Select 3 overlap courses, one in each area below:

Social Diversity: Psych 100 (Au03+)	0		
Non-Western: Music 351	3		
Western (non-US): Music 241-243	0		

### 7. Foreign Language – 0 hrs

Min. Total Cr. Hrs to Graduate.....197

Methods ~ Pick GME, INS, or CHR Specialization (42-49 hours)

Choose by specialization and by principal instrument:

261.11 – Basic Conducting Lab (GME, INS, or CHR)	2	
262.11 – Conducting, INS (INS)	2	Wi/Sp
262.12 – Conducting, CHR (CHR)	2	Wi
262.11 OR 262.12 (GME)	2	
660 – Advanced Conducting, INS (INS)	3	Wi
661 – Advanced Conducting, CHR (CHR)	3	Sp
261.01 – Piano 1 (GME, INS, or CHR)	1	Au
262.01 – Piano 2 (GME, INS, or CHR)	1	Wi
263.01 – Piano 3 (GME, INS, or CHR)	1	Sp
264.01 – Piano 4 (GME, INS, or CHR)	1	Au
265.01 – Piano 5 (GME or CHR)	1	Wi
266.01 – Piano 6 (GME or CHR)	1	Sp
200.11 – Piano Secondary (GME or CHR)*	1	
200.11 – Piano Secondary (GME or CHR)*	1	
200.11 – Piano Secondary (GME or CHR)*	1	
*Piano principals take 200.21 instead		
261.99 – Wind, String, & Percussion (GME or CHR)	2	Sp
263.02 – Voice Pedagogy (GME or CHR)	1	Wi
261.35 – Guitar Methods (GME)	1-2	Wi
261.03 – Strings 1 (INS)	1-2	Au
262.03 – Strings 2 (INS)	2	Wi
261.05 – Brass 1 (INS – not brass principals)	1-2	Au
262.05 – Brass 2 (INS)	1-2	Wi/Sp
261.07 – Percussion (INS – not percussion principals)	1-2	Wi/Sp
262.04 – Woodwinds (INS)	2	Wi/Sp
262.46 – Bassoon (INS – not bassoon principals)	1	
262.42 – Oboe (INS – not oboe principals)	1	
297 Music Ed Lab (String majors only)	1	
Professional Standing Level by Faculty Approval of Application Only		
572 – GME (CHR 572 & INS pick 572 or 576)	3	Au/ Wi
574 – CHR 1 (CHR 574 & GME choose 574 or 576)	3	Au
575 – CHR 2 (CHR)	3	Wi
576 – INS in Schools (INS)	3	Wi
577 – INS in Schools (INS)	3	Wi
578 – GME 1 (CHR/GME 578 & INS pick 578 or 572)	3	Au
579 – GME 2 (CHR or GME)	3	Wi
766 – GME Teaching Practices (GME)	3	Wi
Music Ed Elective (INS – See Faculty Advisor)	3	
Music Ed Elective (INS – See Faculty Advisor)	3	
586 – Teaching Elementary (CHR, GME, & INS)	7	
587 – Teaching Secondary (CHR, GME, & INS)	8	

New Core, Old GEC  
**Bachelor of Arts**  
**Music Major**  
**College of the Arts**

**Music Major — 70 hours** See also the proposal for new BA degree requirements-

**General Education Courses – 80-100 Hours**  
**Effective Autumn 2007 & thereafter**

**1. Skills**

Writing & Related Skills – 10 hrs	Hours	Grade	Qtr/Year
English 110	5		
Second Level Writing Course	5		

**Quantitative & Logical Skills - 10 hrs**

Math & Logical Analysis	5		
Data Analysis	5		

**Foreign Language - 10-20 hrs – must complete through 104**

101	5		
102	5		
103	5		
104	5		

**2. Breadth**

**Natural Science - 15 hrs**

Select 3 courses – including a two-course sequence, a lab course, one biological science, one physical science.

Sequence	5		
Single Course	5		
	5		

**Social Science - 10 hrs**

Select two courses from two of the three categories

A/B/C	5		
A/B/C	5		

**Arts and Humanities – 10 hrs**

Literature	5		
Visual &/or Performing Arts	5		

**Elective breadth courses – 10 hrs**

Select 2 more courses from the breadth categories

	5		
	5		

**3. Historical Study – 10 hrs**

	5		
	5		

**4. Issues of the Contemporary World – 5 hrs**

	5		
--	---	--	--

**5. Diversity Experience – 0 to 15 hrs**

Social Diversity*			
Non-Western: Music 351	--		
Western (non-US): Music 241-243	--		

\*should overlap with another GEC category

This checklist is ***ONLY*** a planning tool and should be used in conjunction with the **College of the Arts and Sciences General Education Curriculum (GEC) Course List** document (a.k.a. the “pink sheets”).

**University Requirements --**

Req'd Overall GPA.....2.0

Req'd CPHR Required.....2.0

GPA in Major.....2.0  
**Major course work must be C- or better on the BA**

**Min. Total Cr. Hrs to Graduate.....181\***

\*181 hours are the minimum total hours to graduate for students *entering* autumn 2007 and thereafter. Students who *entered* prior to autumn 2007 are required to complete 191 hours **and** to complete the GEC structure under which they entered.

**University Electives –**

Required as needed to reach 181 total hours


**Music Major — 70 hours** See also the proposal for new BA degree requirements-

**Music Theory – 21 hours**      **Hours**      **Grade**  
**Qtr/Yr**

221 – Music Theory 1	3		Au/Wi
222 – Music Theory 2	3		Wi/Sp
223 – Music Theory 3	3		Sp/Su
421 – Music Theory 4	3		Au
422 – Music Theory 5	3		Wi
423 – Music Theory 6	3		Sp
620 – Extended Tonality, OR			
621 – Theory & Analysis, 17 <sup>th</sup> -18 <sup>th</sup> C. OR			Wi/
622 – Theory & Analysis, 18 <sup>th</sup> -19 <sup>th</sup> C. OR			Sp/
623 – Theory & Analysis, 20 <sup>th</sup> C			Au

**Aural Training – 12 hours**

224 – Aural Training 1	2		Au/Wi
225 – Aural Training 2	2		Wi/Sp
226 – Aural Training 3	2		Sp/Su
424 – Aural Training 4	2		Au
425 – Aural Training 5	2		Wi
426 – Aural Training 6	2		Sp

**Musicology – 24 hrs**

240 – Music History 1	3		Sp
241 – Music History 2	3		Au
242 – Music History 3	3		Wi
243 – Music History 4	3		Sp
351 – The World of Music	3		Au
Upper Level Musicology Elective	3		
Upper Level Musicology Elective	3		

Upper electives: 244, 252, 342, 347, 348, 349, 352, 353, 645D, 646-651, 672, 674

**Piano Methods – 4 hrs**

261.01 – Piano 1	1		Au
262.01 – Piano 2	1		Wi
263.01 – Piano 3	1		Sp
264.01 – Piano 4	1		Au

**Music Performance - 6 hrs**

May take applied music or ensembles


**Music Elective- 3 hrs**

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Appendix C:  
Specific information relevant  
To each degree plan

**BM Composition:** The proposal reduces the hours to degree from 197 to 192. The major is reduced by 5 hours. Eliminating Music 521, a choice of 244/352/353, and 3 credits of electives, saves 9 credits in the major. Adding 224 adds 2 credits, and increasing the hours for 240 adds 2 credits to the major.

**BM Jazz Studies, Performance:** The proposal reduces the hours to degree from 206 to 201. Five credits are eliminated in the major. The reduction is the result of eliminating Music 521 and 220, and the addition of 224 and the increase in hours in 240 in the Core program. Also, three credits of major applied have been eliminated. The applied study at the 502 level will receive 3 credits each quarter rather than 4. This aligns the Jazz performance degree with the Vocal Performance degree. Both degrees carry credit for other performance activities, in this case improvisation, which compensates for the reduced credit. Music 505 and 605 are added to the major instrument requirements, but do not add credits. In addition, the jazz area proposes to eliminate the requirement for traditional applied study in all areas, aligning with the current practice in jazz guitar. The inclusion of the requirement for traditional study made it impossible for the jazz performance degree to include four years of applied study on the principal instrument, clearly at odds with NASM regulations. The proposed program complies with NASM standards.

**BM Jazz Studies, Composition:** Is like the Jazz Studies, Performance degree. 5 credits have been eliminated from the major.

**BM Music History:** The proposed degree is 193 credits. The existing degree is 201 credits. The proposal includes an 8-hour reduction in the major program. Two credits of secondary applied study and 4 credits of principal applied study have been eliminated from the major program, in addition all of the proposed core changes, except the elimination of the choice among 244, 352 or 353, have been included, saving 2 credits.

**BM Performance- Orchestral Instruments:** The proposed degree is 188 credits. The existing degree is 198 credits. The reduction of the Core program eliminates 5 credits from the major. In addition 3 credits of secondary piano and a 3 credit conducting course for non-string principals have been eliminated from the major. (String principals did not take advanced conduction and will still take 267.) Thus, the total reduction in the major is 10-11 hours. Music 505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

**BM Performance, Piano:** The degree is reduced from 191 hours to 186 hours. The 5-credit reduction in the major comes from the core, as discussed in the body of the proposal. Music 505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

**BM Performance Voice:** The degree is reduced from 213 hours to 205 hours. 8 credits are taken from the major. 5 credits are eliminated in the major core, as discussed in the body of the proposal. In addition, 1 credit is eliminated from Vocal Pedagogy, and 2 credits from Foreign Language Diction requirements. Music 505 and 605, recital classes, are added to the major instrument requirements, but do not add credits.

**BM Music Theory:** The proposal reduces the hours to degree from 197 to 192. The major is reduced by 5 hours. Eliminating Music 521, a choice of 244/352/353, and 6 credits of electives, saves 12 credits in the major. Adding 224 adds 2 credits, adding 620 add 3 credits and increasing the hours for 240 adds 2 credits to the major.

**BME- (Bachelor of Music Education)** The total minimum number of hours required for the degree is reduced by 5 hours, from 202 to 197. Music 521 is eliminated from the major core, while 224 is added. Music 524 is eliminated from the theory requirements and 220 is retained. Both classes are worth 3 credits and don't affect the number of credits required for the degree. (The change is made since 220 includes an arranging project and 524, the course that has been used in the Music Education degree to meet the NASM standard for arranging does not address arranging in the manner required by music educators.) Thus, the major core is 2 credits smaller. An additional 3-credit major requirement, Ed P&L 650.xx is eliminated. Music 505 is added as a degree requirement, but does not add hours.

**BA--** The changes in the core program provide flexibility rather than reducing credits. Another proposal is being submitted that changes the major program in the BA degree.

Music BM Performance (Voice)  
Sample 4-year plan with new core:

First quarter	Cr	Second Quarter	Cr	Third Quarter	Cr	Total
GEC	5	GEC	5	GEC	5	
Music 201.21	2	GEC	5	Music 201.21	2	
Music 203.xx	1	Music 201.21	2	Music 203.xx	1	
Music 221	3	Music 203.xx	1	Music 223	3	
Music 224	2	Music 222	3	Music 226	2	
Music 261.01	1	Music 225	2	Music 263.01	1	
ARTS 100	1	Music 262.01	1	Music 240	3	
Total	15		19		17	=51

Fourth Quarter	Cr	Fifth Quarter	Cr	Sixth Quarter	Cr	Total Cr
Music 402.21	3	Music 402.21	3	GEC	5	
Music 203.xx	1	Music 203.xx	1	Music 402.21	3	
Music 421	3	Music 422	3	Music 203.xx	1	
Music 424	2	Music 425	2	Music 423	3	
Music 264.01	1	Music 265.01	1	Music 426	2	
Music 412	2	Music 413	2	Music 266.01	1	
Music 241	3	Music 242	3	Music 243	3	
		Theater 280	3			
	15		18		18	=51

Seventh quarter	Cr	Eighth Quarter	Cr	Ninth Quarter	Cr	Total Cr
GEC	5	GEC	5	GEC	5	
Music 502.21	3	GEC	5	GEC	5	
Music 203.xx	1	Music 502.21	3	Music 502.21	3	
Music 351	3	Music 203.xx	1	Music 203.xx	1	
Music 652	3	Music 261.11	2	Music 310	2	
Music 200.11	1	Music 200.11	1	Music 505	0	
				Music 414	2	
	16		17		18	=51

Tenth quarter	Cr	11th Quarter	Cr	12th Quarter	Cr	Total Cr
GEC	5	GEC	5	GEC	5	
GEC	5	GEC	5	Music 602.21	4	
Music 602.21	4	Music 602.21	4	Music 203.xx	1	
Music 203.xx	1	Music 203.xx	1	Music 311/312	2	
Music 531	3	Music 655	3	Music 200.11	1	
		Music 605	0	Music 263.02	3	
	18		18		16	=52
						=205

## Appendix D:

### Course change proposals and New course proposals and Course withdrawal proposals

221  
 224  
 225  
 226  
 240  
 241  
 242  
 243  
 263.02  
 422  
 423  
 505  
 521  
 601.12, .36, .37, .47, .56, .57, .72 (sample only)  
 602.12, .36, .37, .47, .56, .57, .72 (sample only)  
 605  
 620

+ 251  
 347  
 805  
 + 905  
 2m #

**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

Music

Academic Unit

Music 221

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      AutumnX      Winter      Spring      Year 2008

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Music
2. Number: 221
3. Full Title: Music Theory I
4. 16-Chr. Transcript Title: Music Theory I
5. Level and Credit Hours: U/3
6. Description: Elements of music and musical notation; analytical concepts and terminology; fundamentals of harmony, part-writing, and melody; extensive practice through written drill and creative projects.  
(25 words or less)
7. Ctrs. Offered: Au, Wi
8. Distribution of Contact Time: 3:00  
(e.g., 3 of 1 3-4 hr lab)
9. Prerequisite(s): Passing of placement tests.
10. Evaluation:  
(Not open to...)
11. Repeatable is a maximum of NA credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? no
15. Grade option (circle): Lr X SU P  
(If P graded, what is the last course in the series?)
16. Is an honors version of this course available? no
17. Other general course information: This course is available for IBJ credit.

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

- 1.
- 2.
- 3.
- 4.
- 5.
6. Elements of music and musical notation; analytical concepts and terminology; fundamentals of counterpoint and melody; extensive practice through written drill and creative projects.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

## B. General Information

1. Do you want the prerequisite entered electronically (see the CAA manual for what can be entered)? yes
2. Does this course currently satisfy any GBC requirement, if so indicate which category? no
3. What other units require this course? Have these changes been discussed with those units? NA
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. yes
5. Is the request contingent upon other requests, if so, list the requests? no
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [academic@cam.ac.uk](mailto:academic@cam.ac.uk).)  
The new description reflects a slight modification in content. The textbook for the course has been changed and the pedagogical approach has been modified. Course will now introduce basic partitioning procedures in two voices (counterpoint) rather than in four voices.
7. Please list the programs affected by the proposed change. Attach redaction of all affected programs. This course is (check one):  
☒ Required on major(s) ☐ A choice on minor(s)  
☐ An elective within major(s)/minor(s) ☐ A general elective:  
 Required of all BA Music majors, all BM majors, and all BME majors. A choice of all Music minors.
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding: None

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. R. J. David Frego R. J. David Frego 3-13-06  
Academic Unit Undergraduate Studies Committee Chair Printed Name Date
2. William Morris William Morris 3/14/06  
Academic Unit Graduate Studies Committee Chair Printed Name Date
3. ACADEMIC UNIT CHAIR/DIRECTOR William Morris 3/14/06  
Printed Name Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ABC Curriculum Office, 105 Brown Hall, 100 West 17<sup>th</sup> Ave. or fax it to 606-5275. Attach the syllabus and any supporting documentation in an e-mail to [academic@cam.ac.uk](mailto:academic@cam.ac.uk). The ABC Curriculum Office will forward the request to the appropriate committee.
5. Gregory Proctor Gregory Proctor 5/16/06  
COLLEGE CURRICULUM COMMITTEE Printed Name Date
6. Edward Nelson Edward Nelson 5/18/06  
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date
7. Graduate School (if applicable) Printed Name Date
8. University Honors Center (if applicable) Printed Name Date
9. Office of International Affairs (study tours only) Printed Name Date
10. ACADEMIC AFFAIRS Printed Name Date

Colleges of the Arts and Sciences Curriculum Office. 05/08/06

Music 221  
Music Theory I

Syllabus  
Rm. XX Hughes Hall

Course coordinator:  
Professor or GTA:  
Office, email, phone:  
Office hours:

Time: MWF 48 min.  
Call number:

Prerequisite: Passing score on the MAT exam

Course Description: The course provides a brief introduction to the elements of music and notation, including clefs, scales, intervals, key signatures, meter and meter signatures, triads, seventh chords, and chordal inversion. Tools for the analysis of simple diatonic music are introduced. Basic species counterpoint is used to introduce embellishing tones and traditional voice-leading practices.

Texts:

Clendinning and Marvin *The Musician's Guide to Theory and Analysis* (W.W. Norton, New York: 2005). Buy the package at the bookstore that includes Text, Workbook, Anthology, and 3-CD set. ISBN # 0-393-15584-6

**You will need music staff paper and pencil to take notes in class and for some homework assignments**

Goals:

- 1) To recognize and use standard musical notation and vocabulary for the musical elements of pitch and rhythm, including clefs, scales, intervals, key signatures, and meter signatures.
- 2) To construct and recognize triads and seventh chords in root position and inversion. Recognize and label the function of triads and seventh chords in musical examples from appropriate literature.
- 3) To complete short examples in two voices, following standard two-part voice leading practices.
- 4) To write and identify embellishing tones in the context of two-voice counterpoint, including passing tones, neighbor tones and suspensions.

Web Site: This course will use a CARMEN website. Overheads used in class, review sheets, scores, audio clips, and other materials that will help you prepare for, take notes during, and review after class will be available on the web site. Dates will be given next to each overhead to indicate when I plan to use the overhead. Print overheads and bring them with you to class.

Grading:

Grades will be calculated using the following percentages:

Homework =20% There will be numerous assignments to hand in, as well as reading assignments in the text.

Quizzes =30% There will be five short written quizzes.

Midterm =20%

Final =30%



Grade scale:

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D

Homework is due at the **beginning** of class. Unexcused late homework is given 1/2 credit. No credit will be given for homework that is more than one week late. Absence from class due to illness must be excused with a written statement from your doctor, a phone message for the instructor before class, or an email message to the instructor before class. Any other absence from class should be discussed with the instructor in advance, and homework submitted before the absence. Absences not discussed with the instructor will be unexcused. Any quiz or exam missed due to an unexcused absence will not be made up. Talk with the instructor to schedule a time to make up an **excused** quiz or exam.

**Academic Integrity**

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))."

Note that in this class ***copying homework is considered plagiarism***.

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

<u>Schedule</u>	(C-M refers to the Clendinning Marvin text)	<u>Homework due</u> Page numbers from C-M workbook
September 21,23	Introduction Clefs, Simple Meter C-M chapters 1 and 2.	
Sept. 26, 28, 30	Simple meters: Major scales and key signatures, Minor scales and key signatures. C-M chapters 3 and 4	#1 Mon. pp.8, 11-12 #2 Wed. p.14 all, p.17-18 IV and V. #3 Friday pp.23-25, 28-29
Oct. 3, 5, 7	<b><u>Wednesday Quiz</u></b> on major keys and simple meter.  Minor scales, key signatures and modes: Compound meter C-M chapters 4 and 5	#4 Mon. pp. 33-37 all. #5 Fri. 40-41, pp.43-44 all, p. 45 B and C,
10, 12, 14	<b><u>Wednesday Quiz</u></b> on minor scales and key signatures and compound meters  Intervals C-M chapter 6	#6 Mon. pp.46-50, I, II, and III, IV.  #7 Fri. . pp.55-58, I-VI
17, 19, 21	Triads and seventh chords C-M chapter 7  <b><u>Wednesday Quiz</u></b> on intervals	#8 Monday. p.59-61 all #9 Fri. pp.66-68 all
24, 26, 28	Triads and seventh chords C-M chapter 7  .	#10 Mon. p.69 part VI,p. 70 all— Copy directions for p. 71 before you turn in p.70 #11 Wed. pp.71-72, all Review session Friday
October/ November 31, 2, 4	<b><u>MIDTERM EXAM Monday</u></b> Covers material up to and including Homework #11 Counterpoint C-M chapter 8	#12 Fri. pp.76-78 I and II, p. 79. (Use copy p.79 from web)
7, 9, 11	Counterpoint C-M chapter 8	#13 Mon. pp. 80, 85-86 all #14 Wed. pp. 81-82 all #15 Fri. pp., 83-84, 87, all
14, 16, 18	<b><u>Monday. Quiz</u></b> on counterpoint  Embellished counterpoint C-M Chapter 9	#16 Wed. pp.95-96, 89-90. #17 Fri. 98-99
21, 23	Notation and scoring. C-M chapters 10	#18 Mon., p.91, III, 92-93 1) and 2) on each page, p.94 A1 and B.
November 28, 30	<b><u>Mon Quiz</u></b> on embellishments No Class Friday due to Celebration Concert Dress Rehearsal	#19 Mon. p.104, all #20. Wed. p. 105 II.
	<b>Final Exam</b> Monday, December 5, 530-730	<b>Exam in Hughes 100</b>

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**Music**

Academic Unit

**Music 224**

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn      **Winter XX**      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN****Present Course**

1. Book 3 Listing: Music

2. Number: 224

3. Full Title: Aural Training I

4. 18-Char. Transcript Title: Aural Training I

5. Level and Credit Hours: U 2

6. Description: Training in aural musicianship and music reading: practical application through solfege, dictation, and keyboard drill.  
 (25 words or less)

7. Qtrs. Offered: AU WI

8. Distribution of Contact Time: 3 cl.  
 (e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): Passing of placement test

10. Exclusion:

(Not open to...)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

15. Grade option (circle): XX Ltr      S/U      P

If P graded, what is the last course in the series?

16. Is an honors version of this course available? no

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**  
**Changes Requested**

1.

2.

3.

4.

5.

6.

7.

8. 2 cl.

2 1-hr classes

9.

10.

11.

12.

13.

14.

15.

16.

17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? Yes

---

2. Does this course currently satisfy any GEC requirement, if so indicate which category? no

---

3. What other units require this course? Have these changes been discussed with those units? NA

---

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA

---

5. Is the request contingent upon other requests, if so, list the requests? Yes, renaming of 225, 226, 424, 425, and 426

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6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).) We propose to reinstate a sixth quarter of aural training, reverting to the way the series was taught in 1995. Students are more successful in developing the aural skills needed to be competent musicians if they start working toward that goal during the first quarter of their college level training. The pedagogical approach of the aural training sequence is being modified from drilling students during class to teaching students how to practice and learn aural skills outside of class using available technology.

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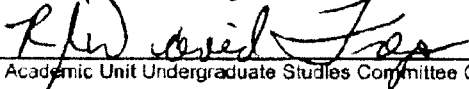
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one): ☒ X Required on major(s)/minor(s) ☐ XA choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s) ☐ A general elective:  
 Required of all BA Music majors, all BM majors, and all BME majors. A choice for all Music minors.

---

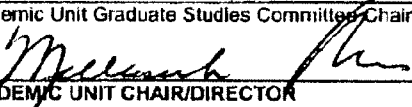
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding: None.

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**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  R J David Frega 6-30-06  
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

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2.  Melissa Morris 6/30/06  
 Academic Unit Graduate Studies Committee Chair Printed Name Date

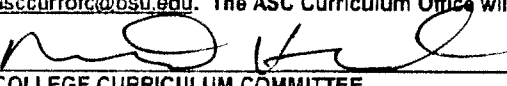
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3.  Melissa Morris 6/30/06  
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date


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4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

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5.  Richard Harrod 10/12/06  
 COLLEGE CURRICULUM COMMITTEE Printed Name Date

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6.  Edward Adels 11-30-07  
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

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7. Graduate School (if appropriate) Printed Name Date

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8. University Honors Center (if appropriate) Printed Name Date

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9. Office of International Affairs (study tours only) Printed Name Date

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**10. ACADEMIC AFFAIRS****Printed Name****Date**

Colleges of the Arts and Sciences Curriculum Office. 08/09/05

**MUS224, Aural Training I, 2 credits**  
**OSU School of Music, Fall 2006 Syllabus**

Coordinator: Dr. Ellen J. Archambault  
 Office/phone: Hughes 310A, 292-4652  
 email: archambault.5@osu.edu  
 Office Hour: Tuesday, 11:30-12:30, or by appointment

**Graduate Teaching Associates:**

Daniel Hunter-Holly: hunter-holly.1  
 Randolph Johnson: johnson.2821  
 Kim Veenstra: veenstra.

Time	Number	Instructor	Location	Final Exam
7:30-8:18	21677-9	Hunter-Holly	Hughes 312	Monday, Dec 4, 2006, 9:30-11:18
8:30-9:18	22306-1	Hunter-Holly	Hughes 219	Tuesday, Dec 5, 2006, 9:30-11:18
9:30-10:18	21678-4	Archambault	Hughes 213	Wednesday, Dec 6, 2006, 9:30-11:18
10:30-11:18	21679-0	Veenstra	Hughes 312	Thursday, Dec 7, 2006, 9:30-11:18
1:30-2:18	21680-7	Archambault	Hughes 312	Wednesday, Dec 6, 2006, 1:30-3:18
2:30-3:18	21681-2	Johnson	Hughes 213	Thursday, Dec 7, 2006, 1:30-3:18
3:30-4:18	21682-8	Johnson	Hughes 312	Tuesday, Dec 5, 2006, 3:30-5:18

**Prerequisite:** Passing score on the MAT exam, or successful completion of MUS121.

**Objective:** To develop the student's aural comprehension of diatonic and chromatic tonal relationships. Sight singing, dictation, keyboard exercises, and improvisation will all be used to develop the student's musical ear to the highest degree possible. The material includes scales, intervals, melodies, chords, and rhythmic patterns.

**Textbooks and Materials:**

Philips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*, vol. 1. New York: W.W. Norton & Co., 2005.

Blombach, Ann C. *MacGAMUT 2003*, MacGAMUT Music Software International, Columbus, OH, 2003

Blank staff paper, pencils, erasers

**Grading:**

Dictation tests:	20%	Singing Evaluations:	16%
MacGAMUT:	12%	Final Exam (singing, rhythm, dictation):	30%
Homework	22%		

**Grade scale:**

A (93-100%)	B+ (87-89%)	C+ (77-79%)	D+ (67-69%)	E (0-62%)
A- (90-92%)	B (83-86%)	C (73-76%)	D (63-66%)	
	B- (80-82%)	C- (70-72%)		

**Testing:** There will be two dictation tests given during the quarter (each worth 10% of the final grade), as well as (approximately) biweekly singing evaluations (each student will have a total of 4 singing quizzes). The final exam will include both singing and dictation components. Rhythm will be included in both the singing and dictation testing.

**Lab and Computer work (MacGAMUT) REQUIREMENT!!!!**

Students are encouraged to use the MacGAMUT exercises for practice on a regular basis (put time in your schedule!). We encourage everyone to work on MacGAMUT for a minimum of 15 minutes at least five days per week. **Consistent practice is the key.**

**Attendance policy:**

Aural Training is a skill development class. You are expected to attend every class meeting. Attendance will be taken. Excused absences must be cleared with your instructor. If you miss a quiz or other graded activity, your grade will be a "Zero." If your absence is excused, the missed event may be made up *at the discretion of your instructor*. More than two unexcused absences may contribute to a lower overall grade.

**Academic misconduct:**

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so it is recommended that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If the instructor suspects that a student has committed academic misconduct in this course, he or she is obligated by University Rules to report such suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact the instructor.

*Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss your specific needs. Please contact the Office for Disability Services at (614) 292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.*

## Course outline: MUS294A, Group Studies (Aural Training I), Autumn 2006

Week #1 September 21	<b>Orientation</b> , syllabus, diagnostic evaluation
Week #2 September 26, 28	Chapter 1, Set up MacGAMUT
Week #3 October 3, 5	Chapter 2 <b><i>Sunday, October 8, 2006: MacGAMUT Goal #1 due by 11:59 p.m.</i></b>
Week #4 October 10, 12	Chapter 3 <b><i>Sunday, October 15, 2006: MacGAMUT Goal #2 due by 11:59 p.m.</i></b>
Week #5 October 17, 19	Chapter 4 <b><i>Thursday, October 19, 2006: Dictation Test #1</i></b>
Week #6 October 24, 26	Chapter 5 <b><i>Sunday, October 29, 2006: MacGAMUT Goal #3 due by 11:59 p.m.</i></b>
Week #7 October 31, November 2	Chapter 5 (continued) <b><i>Sunday, November 5, 2006: MacGAMUT Goal #4 due by 11:59 p.m.</i></b>
Week #8 November 7, 9	Chapter 6 <b><i>Thursday, November 9, 2006: Dictation Test #2</i></b>
Week #9 November 14, 16	Chapter 6 (continued) <b><i>Sunday, November 19, 2006: MacGAMUT Goal #5 due by 11:59 p.m.</i></b>
Week #10 November 21	<b><i>Thursday, November 23, Thanksgiving Day</i></b> Holiday, no class Chapter 7
Week #11 November 28, 30	Chapter 7 (continued) <b><i>Sunday, December 1, 2006: MacGAMUT Goal #6 due by 11:59 p.m.</i></b>



## MacGAMUT Assignments

Every student should practice aural recognition individually outside the classroom using the MacGAMUT software program. It is recommended that you spend 15 minutes or more at least five times per week on this. MacGAMUT gives you an opportunity to practice dictation as much as possible.

You will need to install the following presets file: Au2006 294A Presets2003.mgp

There are six required goals you must pass in order to fulfill this part of the requirement. These goals are designed to prepare you for the tests and the final exam and together are worth 12% of your final grade point average. If you don't pass a goal on time, it will be at the discretion of the instructor whether or not you can get partial credit if it is late. You should, in any case, continue and try to get to the next goal by the next deadline. You must complete the each goal in order to work toward the next goal. Not only are these part of your final grade, they will help prepare you for the dictation tests as well as improve your sight singing.

### The six MacGAMUT goals:

GOAL 1: by 11:59 p.m. on Sunday, October 8, 2006, you should have completed:

**Intervals:** Levels 1-2      **Rhythm:** Level 1      **Melodic:** Level 1

GOAL 2: by 11:59 p.m. on Sunday, October 15, 2006, you should have completed:

**Intervals:** Levels 3-4      **Rhythm:** Level 2      **Melodic:** Level 2

GOAL 3: by 11:59 p.m. on Sunday, October 29, 2006, you should have completed:

**Intervals:** Level 5      **Rhythm:** Level 3      **Melodic:** Level 3  
**Scales:** Levels 1-2

GOAL 4: by 11:59 p.m. on Sunday, November 5, 2006, you should have completed:

**Intervals:** Level 6      **Rhythm:** Level 4      **Melodic:** Level 4  
**Scales:** Levels 3-4

GOAL 5: by 11:59 p.m. on Sunday, November 19, 2006, you should have completed:

**Intervals:** Level 7      **Rhythm:** Level 5      **Melodic:** Level 5  
**Scales:** Levels 5-6

GOAL 6: by 11:59 p.m. on Sunday, December 1, 2006, you should have completed:

**Scales:** Levels 7-8      **Chords:** Levels 1-3

\*\*\*\*\*

**\*\*This syllabus is subject to change. Any changes made will be announced in plenty of time to make any necessary adjustments. Consideration will be given to those for whom such changes create particularly difficult circumstances, provided such persons speak to the instructor about these circumstances in a timely fashion.\*\***

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**Music**

Academic Unit

**Music 225**

Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn  
Year 2006

XX

**Winter**

Spring

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.

Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN****Present Course**

1. Book 3 Listing: Music

2. Number: 225

3. Full Title: Aural Training I

4. 18-Char. Transcript Title: Aural Training I

5. Level and Credit Hours U

6. Description Training in aural musicianship and music reading; practical application through solfege, dictation, and keyboard drill.

(25 words or less)

7. Qtrs. Offered : Wl Sp

8. Distribution of Contact Time: 4 lab hrs.  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): 220

10. Exclusion: This course is available for EM credit  
(Not open to....)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

15. Grade option (circle): XX Ltr S/U  
P

If P graded, what is the last course in the series?

16. Is an honors version of this course available? no

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE****Changes Requested**

1.

2.

3. Aural Training II

4. Aural Training II

5.

6. A continuation of 224 introducing more challenging diatonic materials.

7.

8. 2 cl.

9. 221 and 224

10.

11.

12.

13.

14.

15.

16.

17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? Yes

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2. Does this course currently satisfy any GEC requirement, if so indicate which category? no

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3. What other units require this course? Have these changes been discussed with those units? NA

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4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA

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5. Is the request contingent upon other requests, if so, list the requests? Yes, changes in 224, 226, 424, 425, and 426

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6. **Purpose of the proposed change.** (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).) We propose to reinstate a sixth quarter of aural training, reverting to the way the series was taught in 1995, spreading the same content over six quarters rather than five. Students are more successful in developing the aural skills needed to be competent musicians if they begin work toward that goal during the first quarter of their college level training. At the same time, the pedagogical approach of the aural training sequence is being modified, moving the focus of class time away from drilling students and in-class acquisition of skills, to teaching students how to practice and learn aural skills outside of class using available technology, both old and new. Thus, class time will be reduced for the existing five courses in the sequence from four meetings each week to two meetings each week. Additional prerequisites assure that the student will not be asked to hear structures that have not been introduced in the theory sequence. The elimination of Music 220 (Music Technology) as a prerequisite reflects a practical change in the overall structure of the program. Music Technology (220) will be a prerequisite for Aural Training IV (Music 424).

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7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one): ☒ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s) ☐ An elective within major(s)/minor(s) ☐ A general elective:  
Required of all BA Music majors, all BM majors, and all BME majors. A choice for all Music minors.

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8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding: None.

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**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date
2. Academic Unit Graduate Studies Committee Chair Printed Name Date
3. *McChesney Morris* *McChesney Morris* 12/4/07  
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.
5. *Amanda Fox* *Amanda Fox* 12-3-07  
COLLEGE CURRICULUM COMMITTEE Printed Name Date

  72 15  
6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date 11-30-07

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Colleges of the Arts and Sciences Curriculum Office. 08/09/05

**MUS225, Aural Training II**  
**OSU School of Music, Syllabus**

Coordinator: Dr. Ellen J. Archambault  
**Associates:**  
 Office/phone: Hughes 310A, 292-4652  
 email: archambault.5@osu.edu

**Graduate Teaching**

Time	Number	Instructor	Location	Final Exam
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**Prerequisite:** Successful completion of MUS224 and MUS221 or equivalent.

**Course Description:** A continuation of 224. Training in aural musicianship and music reading skills required for the professional musician. Course includes melodic, harmonic, and rhythmic elements and provides practical application of skills through sight-singing, composition, improvisation, dictation, and keyboard drills including more challenging diatonic materials.

**Textbooks and Materials:**

Philips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*, vol. 1. New York: W.W. Norton & Co., 2005.

Blombach, Ann C. *MacGAMUT 2003* MacGAMUT Music Software International, Columbus, OH, 2003

Blank staff paper, pencils, erasers

**Objectives:**

**Student will develop the ability to imagine and perform music from a printed score.**

**Student will develop the ability to recall music she or he hears by singing, playing, and writing it.**

**Student will demonstrate a grasp of musical style by inventing and performing similar music.**

**Grading:**

Dictation tests:	20%	Singing Evaluations:	15%
MacGAMUT:	15%	Final Exam (singing, rhythm, dictation):	30%
Homework	20%		

**Grade scale:**

A (93-100%)	B+ (87-89%)	C+ (77-79%)	D+ (67-69%)	E (0-62%)
A- (90-92%)	B (83-86%)	C (73-76%)	D (63-66%)	
	B- (80-82%)	C- (70-72%)		

**Testing:** There will be two dictation tests given during the quarter (each worth 10% of the final grade), as well as biweekly singing evaluations (each student will have a total of 5 singing quizzes worth 3% each). The final exam will include both singing and dictation components. Rhythm will be included in both the singing and dictation testing.

**Lab and Computer work (MacGAMUT) REQUIREMENT!!!!**

Students are encouraged to use the MacGAMUT exercises for practice on a regular basis (put time in your schedule!). We encourage everyone to work on MacGAMUT for a minimum of 15 minutes at least five days per week. **Consistent practice is the key.**

**Attendance policy:**

Aural Training is a skill development class. You are expected to attend every class meeting. Attendance will be taken. Excused absences must be cleared with your instructor. If you miss a quiz or other graded activity, your grade will be a "Zero." If your absence is excused, the missed event may be made up *at the discretion of your instructor*. More than two unexcused absences may contribute to a lower overall grade.

**Academic misconduct:**

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so it is recommended that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If the instructor suspects that a student has committed academic misconduct in this course, he or she is obligated by University Rules to report such suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact the instructor.

## Course outline: MUS225, Aural Training II

Week #1 January 4	<b>Orientation</b> , syllabus Chapter 8
Week #2 January 9, 11	Chapter 8 (continued)
Week #3 January 16, 18	Chapter 9 <b><i>Sunday, January 21, 2007: MacGAMUT Goal #1 due by 11:59 p.m.</i></b>
Week #4 January 23, 25	Chapter 10 <b><i>Thursday, January 25, 2007: Dictation Test #1</i></b>
Week #5 January 30, February 1	Chapter 11 <b><i>Sunday February 4, 2007: MacGAMUT Goal #2 due by 11:59 p.m.</i></b>
Week #6 February 6, 8	Chapter 12 <b><i>Sunday, February 11, 2007: MacGAMUT Goal #3 due by 11:59 p.m.</i></b>
Week #7 February 13, 15	Chapter 12 (continued) <b><i>Thursday, February 15, 2007: Dictation Test #2</i></b>
Week #8 February 20, 22	Chapter 13 <b><i>Sunday, February 25, 2007: MacGAMUT Goal #4 due by 11:59 p.m.</i></b>
Week #9 February 27, March 1	Chapter 13 (continued) <b><i>Sunday, March 4, 2007: MacGAMUT Goal #5 due by 11:59 p.m.</i></b>
Week #10 March 6, 8	Chapter 14 <b><i>Sunday, March 11, 2007: MacGAMUT Goal #6 due by 11:59 p.m.</i></b>

## MacGAMUT Assignments

Every student should practice aural recognition individually outside the classroom using the MacGAMUT software program. It is recommended that you spend 15 minutes or more at least five times per week on this. MacGAMUT gives you an opportunity to practice dictation as much as possible. ***PLEASE TAKE ADVANTAGE OF THIS OPPORTUNITY!!!!!!***

There are six required goals you must pass in order to fulfill this part of the requirement. These goals are designed to prepare you for the tests and the final exam and together are worth 15% of your final grade point average. If you don't pass a goal on time, it will be at the discretion of the instructor whether or not you can get partial credit if it is late. You should, in any case, continue and try to get to the next goal by the next deadline. You must complete the each goal in order to work toward the next goal. Not only are

these part of your final grade, they will help prepare you for the dictation tests as well as improve your sight singing.

**The six MacGAMUT goals:**

GOAL 1: by 11:59 p.m. on Sunday, January 21, 2007, you should have completed:

**Intervals:** Level 7      **Rhythm:** Level 10      **Scales:** Level 7

GOAL 2: by 11:59 p.m. on Sunday, February 4, 2007, you should have completed:

**Intervals:** Level 8      **Rhythm:** Level 11      **Scales:** Level 8

GOAL 3: by 11:59 p.m. on Sunday, February 11, 2007, you should have completed:

**Intervals:** Level 9      **Rhythm:** Level 12      **Chords:** Level 3

GOAL 4: by 11:59 p.m. on Sunday, February 25, 2007, you should have completed:

**Intervals:** Level 10      **Rhythm:** Level 13      **Scales:** Level 9      **Harmonic:** Level 1

GOAL 5: by 11:59 p.m. on Sunday, March 4, 2007, you should have completed:

**Intervals:** Level 11      **Rhythm:** Level 14      **Chords:** Level 4      **Harmonic:** Level 2

GOAL 6: by 11:59 p.m. on Sunday, March 11, 2007, you should have completed:

**Intervals:** Level 12      **Rhythm:** Level 15      **Scales:** Level 10      **Harmonic:** Level 3

\*\*\*\*\*

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.



**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

## Music

Academic Unit

### Music 226

Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn

XX

**Winter**

Spring

Year 2006

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.

Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

#### COMPLETE ALL ITEMS THIS COLUMN

##### Present Course

1. Book 3 Listing: Music

2. Number: 226

3. Full Title: Aural Training II

4. 18-Char. Transcript Title: Aural Training li

5. Level and Credit Hours U

6. Description A continuation of 225, with attention to harmonic, contrapuntal and rhythmic problems.  
(25 words or less)

7. Qtrs. Offered : Sp Su

8. Distribution of Contact Time: 4 lab hours  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): 225

10. Exclusion: This course is available for EM credit.  
(Not open to....)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

15. Grade option (circle): XX Ltr S/U  
P

If P graded, what is the last course in the series?

16. Is an honors version of this course available? no

18. Other general course information:

#### COMPLETE ONLY THOSE ITEMS THAT CHANGE

##### Changes Requested

1.

2.

3. Aural Training III

4. Aural Training III

5.

6.

7.

8. 2 cl.

9. 222 and 225

10.

11.

12.

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15.

16.

17.



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5. COLLEGE CURRICULUM COMMITTEE

Printed Name  
Date

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6. ARTS AND SCIENCES EXECUTIVE DEAN

Printed Name  
Date

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7. Graduate School (if appropriate)

Printed Name  
Date

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8. University Honors Center (if appropriate)

Printed Name  
Date

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9. Office of International Affairs (study tours only)

Printed Name  
Date

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10. ACADEMIC AFFAIRS

Printed Name  
Date

## MUS226, Aural Training III

## OSU School of Music, Syllabus

Coordinator: Dr. Ellen J. Archambault

## Graduate Teaching

**Associates:**

Office/phone: Hughes 310A, 292-4652

email: archambault.5@osu.edu

Time	Number	Instructor	Location	Final Exam
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**Prerequisite:** Successful completion of MUS225 and MUS 222 or equivalent.

**Course Description:** A continuation of 225. Training in aural musicianship and music reading skills required for the professional musician. Course includes melodic, harmonic, and rhythmic elements and provides practical application of skills through sight-singing, composition, improvisation, dictation, and keyboard drills, including more challenging diatonic materials and introducing simple chromatic materials.

**Textbooks and Materials:**

Philips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*, vol. 1. New York: W.W. Norton & Co., 2005.

Blombach, Ann C. *MacGAMUT 2003* MacGAMUT Music Software International, Columbus, OH, 2003

Blank staff paper, pencils, erasers

**Objective:**

**Student will develop the ability to imagine and perform music from a printed score.**

**Student will develop the ability to recall music she or he hears by singing, playing, and writing it.**

**Student will demonstrate a grasp of musical style by inventing and performing similar music.**

**Grading:**

Dictation tests:	20%	Singing Evaluations:	15%
MacGAMUT:	15%	Final Exam (singing, rhythm, dictation):	30%
Homework	20%		

**Grade scale:**

A (93-100%)	B+ (87-89%)	C+ (77-79%)	D+ (67-69%)	E (0-62%)
A- (90-92%)	B (83-86%)	C (73-76%)	D (63-66%)	
	B- (80-82%)	C- (70-72%)		

**Testing:** There will be two dictation tests given during the quarter (each worth 10% of the final grade), as well as biweekly singing evaluations (each student will have a total of 5 singing quizzes worth 3% each). The final exam will include both singing and dictation components. Rhythm will be included in both the singing and dictation testing.

**Lab and Computer work (MacGAMUT) REQUIREMENT!!!!**

Students are encouraged to use the MacGAMUT exercises for practice on a regular basis (put time in your schedule!). We encourage everyone to work on MacGAMUT for a minimum of 15 minutes at least five days per week. **Consistent practice is the key.**

**Attendance policy:**

Aural Training is a skill development class. You are expected to attend every class meeting. Attendance will be taken. Excused absences must be cleared with your instructor. If you miss a quiz or other graded activity, your grade will be a "Zero." If your absence is excused, the missed event may be made up *at the discretion of your instructor*. More than two unexcused absences may contribute to a lower overall grade.

**Academic misconduct:**

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so it is recommended that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If the instructor suspects that a student has committed academic misconduct in this course, he or she is obligated by University Rules to report such suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact the instructor.

## Course outline: MUS226, Aural Training III

Week #1 March 27, 29	<b>Orientation</b> , syllabus Chapter 15
Week #2 April 3, 5	Chapter 15 (continued), Chapter 16 <b><i>Sunday, April 8, 2007: MacGAMUT Goal #1 due by 11:59 p.m.</i></b>
Week #3 April 10, 12	Chapter 16 (continued) <b><i>Sunday, April 15, 2007: MacGAMUT Goal #2 due by 11:59 p.m.</i></b>
Week #4 April 17, 19	Chapter 17 <b><i>Thursday, April 19, 2007: Dictation Test #1</i></b>
Week #5 April 24, 26	Chapter 17 (continued) <b><i>Sunday April 29, 2007: MacGAMUT Goal #3 due by 11:59 p.m.</i></b>
Week #6 May 1, 3	Chapter 18 <b><i>Sunday, May 6, 2007: MacGAMUT Goal #4 due by 11:59 p.m.</i></b>
Week #7 May 8, 10	Chapter 18 (continued) <b><i>Thursday, May 10, 2007: Dictation Test #2</i></b>
Week #8 May 15, 17	Chapter 19 <b><i>Sunday, May 20, 2007: MacGAMUT Goal #5 due by 11:59 p.m.</i></b>
Week #9 May 22, 24	Chapter 19 (continued)
Week #10 May 29, 31	Chapter 20 <b><i>Sunday, June 3, 2007: MacGAMUT Goal #6 due by 11:59 p.m.</i></b>

## MacGAMUT Assignments

Every student should practice aural recognition individually outside the classroom using the MacGAMUT software program. It is recommended that you spend 15 minutes or more at least five times per week on this. MacGAMUT gives you an opportunity to practice dictation as much as possible. ***PLEASE TAKE ADVANTAGE OF THIS OPPORTUNITY!!!!!!***

There are six required goals you must pass in order to fulfill this part of the requirement. These goals are designed to prepare you for the tests and the final exam and together are worth 15% of your final grade point average. If you don't pass a goal on time, it will be at the discretion of the instructor whether or not you can get partial credit if it is late. You should, in any case, continue and try to get to the next goal by the next deadline. You must complete the each goal in order to work toward the next goal. Not only are these part of your final grade, they will help prepare you for the dictation tests as well as improve your sight singing.

### The six MacGAMUT goals:

GOAL 1: by 11:59 p.m. on Sunday, April 8, 2007, you should have completed:

**Chords:** Levels 5-6                      **Melodic:** Level 7                      **Harmonic:** Level 4

GOAL 2: by 11:59 p.m. on Sunday, April 15, 2007, you should have completed:

**Chords:** Level 7                      **Melodic:** Level 8                      **Harmonic:** Level 5

GOAL 3: by 11:59 p.m. on Sunday, April 29, 2007, you should have completed:

**Chords:** Level 8                      **Melodic:** Level 9                      **Harmonic:** Level 6

GOAL 4: by 11:59 p.m. on Sunday, May 6, 2007, you should have completed:

**Chords:** Level 9                      **Melodic:** Level 10                      **Harmonic:** Level 7

GOAL 5: by 11:59 p.m. on Sunday, May 20, 2007, you should have completed:

**Chords:** Level 10                      **Melodic:** Level 11                      **Harmonic:** Level 8

GOAL 6: by 11:59 p.m. on Sunday, June 3, 2007, you should have completed:

**Chords:** Level 11                      **Melodic:** Level 12                      **Harmonic:** Level 9

\*\*\*\*\*

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.



School of Music

Weigel Hall  
1866 College Road  
Columbus, OH 43210-1170

April 27, 2006

ASC Curriculum Office  
105 Brown Hall  
190 W. 17<sup>th</sup> Ave.  
CAMPUS

RE: MUS 240, 241, 242, 243: Music History I through IV

Please find attached the following curriculum adjustments, which have been approved by the School of Music Curriculum Committee and the full faculty.

The introductory course, MUS 240, has been adjusted from a one-credit course graded S/U to a three-credit course with a letter grading system. This course will be the beginning of a four-course sequence of chronological music history for undergraduate music majors.

The reason for the change is based on two realities. The current 240 was designed to introduce student on how to listen to music. The musicology faculty find the students increasingly able to master these concepts early and feel that the students no longer need this introductory approach. The other reason is based on the expanding knowledge of music over time. Current syllabi for the music history sequence does not allow for the study of music beyond 1950. By expanding the total curriculum over four quarters, students will be able to begin their music history studies earlier, and be able to cover more genres.

Questions regarding this curricular change may be addressed to the undersigned.

Regards,

R. J. David Frego, Ph.D.  
Associate Director

2-2870  
frego.1@osu.edu



May 23, 2007

To: ASC Curriculum Office

From: Lois Rosow, Head, Musicology Area, School of Music  
([rosow.1@osu.edu](mailto:rosow.1@osu.edu), 2-9451)

RE: MUS 240, 241, 242, 243: Music History I through IV

Please find attached the following curriculum adjustments, which have been approved by the School of Music Curriculum Committee and the full faculty.

The introductory course, MUS 240, has been adjusted from a one-credit course graded S/U to a three-credit course with a letter grading system. This course will now be the beginning of a four-course chronological series introducing music history to undergraduate music majors.

The current three-course series, MUS 241-243 (Music History I through III), is delivered in four lectures and one recitation section per week. We find that this pace is too intense for students. We hope that by spreading the series over four rather than three quarters, with only three lectures and one recitation section per week, students may have a better chance to absorb the material. The total number of lecture hours will be virtually unchanged. By making this change, we are losing the one-credit "introduction to listening" that has preceded the three-course series. We think students will be better served by folding its modest content into the adjusted chronological survey.

An incidental benefit will be to bring course content into better alignment with credit hours (3 per quarter).

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**86**

ARTS

Academic Unit

MUSIC

240

Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn

Winter

Spring

X

Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.

Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: MUSIC

2. Number: 240

3. Full Title: Listening to Music Literature

4. 18-Char. Transcript Title: LISTENING MUSIC LIT

5. Level and Credit Hours U 1

6. Description: Basic instruction in listening to and Recognizing the elements and procedures that underlie Musical style; aural analysis of masterworks from the 18<sup>th</sup>-20<sup>th</sup> centuries  
(25 words or less)

7. Qtrs. Offered : SPRING

8. Distribution of Contact Time: 2 CLWEEK  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): Open only to music majors

10. Exclusion:  
(Not open to....)

11. Repeatable to a maximum of 1 credits.

12. Off-Campus Field Experience:

13. Cross-listed with: n/a

14. Is this a GEC course?

15. Grade option (circle): Ltr S/U X P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available?

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**  
**Changes Requested**

1.

2.

3. Music History I

4. MUSIC HISTORY I

5. U 3

6. The development of European Art Music from the earliest times through the 16<sup>th</sup> century

7.

8. 3 1-HR CL., 1 1-HR RECITATION

9.

10.

11. 3

12.

13.

14.

15. Letter Grade

16.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
YES
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
NO
3. What other units require this course? Have these changes been discussed with those units?  
NONE
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
N/A
5. Is the request contingent upon other requests, if so, list the requests?  
NO
6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)**  
We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the History of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☒ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☐ A general elective:  
 MUSIC
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
NONE

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

	R. J. David Frego	
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. <i>See next pg</i> <b>ACADEMIC UNIT CHAIR/DIRECTOR</b>	Mellaseh Y. Morris Printed Name	Date
4. <b>After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:ascurofc@osu.edu">ascurofc@osu.edu</a>. The ASC Curriculum Office will forward the request to the appropriate committee.</b>		
5. <i>See next pg</i> <b>COLLEGE CURRICULUM COMMITTEE</b>	AMANDA L. Fox Printed Name	11/15/07 Date
6. <i>See next pg</i> <b>ARTS AND SCIENCES EXECUTIVE DEAN</b>	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. <b>ACADEMIC AFFAIRS</b>	Printed Name	Date

**B. General Information:**

1. Do you want prerequisites enforced electronically? YES ☒ NO ☐  
(See OAA Academic Organization and Curriculum Handbook for what can be enforced.)
2. Does this course currently satisfy any GEC requirement? YES ☐ NO ☒
3. What other units require this course? *None* YES ☐ NO ☐  
Have these changes been discussed with those units?
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? *N/A* YES ☐ NO ☐  
[Attach relevant letters. ]
5. Is the request contingent upon other requests? YES ☐ NO ☒

List:

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.) : We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the history of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.
7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:  
*None*
8. If the proposed change involves budgetary adjustments, describe the method of funding:  
*None*

\*\*\*\*\*  
APPROVAL SIGNATURES (As needed. All signatures on lines in ALL CAPS ( e.g. ACADEMIC UNIT) must be completed

*David Frege* *RJ David Frege* 4-26-06  
Academic Unit Undergraduate Studies Committee Chair (Undergrad course) Printed Name Date

Academic Unit Graduate Studies Committee Chair((Undergrad/Graduate course) Printed Name Date

*Caroline Hong* *Caroline Hong* 4/26/06  
School /College Undergrad Curriculum Committee (Undergrad/Grad course) Printed Name Date

School /College Graduate Curriculum Committee (Undergrad/Grad course) Printed Name Date

*Melhasenath Morris* *Melhasenath Morris* 4/26/06  
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR Printed Name Date

*Edward Adelman* *Edward Adelman* 11-29-07  
COLLEGE DEAN Printed Name Date

Graduate School (If Appropriate) Printed Name Date

ASC Curriculum Committee Chair (If Appropriate)) Printed Name Date

University Honors Center (If Appropriate) Printed Name Date

Office of International Education (study tour only) Printed Name Date

MUSIC 240: MUSIC HISTORY I  
AN INTRODUCTION TO THE MUSIC OF THE MIDDLE AGES AND RENAISSANCE

**Description:** This is the first course in a four-quarter series that introduces the history of Western music to music majors. It covers the development of European art music from the earliest times through the sixteenth century—from ancient Greece to the Middle Ages and Renaissance. The course is presented in lecture-recitation format. Exams, given on lecture days, are objective in nature (multiple-choice, short-answer). Recitation sections taught by the TA are devoted to review. The recitation section taught by the professor is devoted to enrichment (additional musical examples, further discussion of ideas). Any student may choose to enroll in the professor's section. 3 credit hours.

**Objectives:** Students will become acquainted with principal institutions, composers, and genres; they will learn the history of musical style (aurally as well as conceptually), and the placement of principal stylistic developments in historical and cultural context.

**Texts:** 1) Barbara Russano Hanning, *Concise History of Western Music*, 3rd ed. (New York: W.W. Norton & Co, 2006).  
2) Peter Burkholder, *Norton Anthology of Western Music*, 5th ed., Vol. 1 (New York: W.W. Norton & Co, 2006). Bring this anthology with you each day to class.

**Listening:** Anthology and accompanying CDs are on reserve in the A/V Room of the Music/Dance Library (MT6.5.N67 2006; LP3 4002). CDs only are on reserve in the Listening Center in the basement of Central Classroom Building.

**Powerpoint:** Class presentations will be placed at the Carmen website immediately after class.

**Requirements:**

3 exams	60%;
final exam (half on new material, half retrospective)	30%;
attendance and participation	10%.

**Participation**

Participation requires the following elements: attending class; paying attention at all times; bringing your anthology to class when instructed; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). In lectures, you are encouraged to ask relevant questions and respond to the instructor's questions. In recitation sections, you should listen to others, ask questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.

**Grading scale:** 94-100%, A; 90-93%, A-; 87-89%, B+; 84-86%, B; 80-83%, B-; 77-79%, C+; 74-76%, C; 70-73%, C-; 67-69%, D+; 63-66%, D, 62-below, E.

**Disability services:**

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located at 150 Pomerene Hall, 1760 Neil Ave., 292-3307, TDD 292-0901, <http://www.ods.ohio-state.edu/>.

**Academic misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

# 91

## SCHEDULE OF LECTURES, EXAMS, READING, AND LISTENING ASSIGNMENTS

Date no.	Lecture Topic	Reading	Anthology (pages)	CD, Track (no.)
March 26:	Introduction/The Greek heritage	1-11	1	1, 1
March 27:	The Greek heritage			
March 29:	Mass and Office	11-23		
April 2:	Antiphonal, responsorial chant, hymn	24-9	4, 3	1, 14-15; 6-7
April 3:	Modality/notation	32-5; 22-5		
April 5:	Sequence, trope, liturgical drama	30-3	5, 6, 7	1, 17, 18, 20
April 9:	Secular monody (Latin/French)	36-42	8-10	1, 21-23
April 10:	Secular monody (French/German)	37-43	11, 13	1, 24, 25
April 12:	EXAM #1			
April 16:	Polyphony to early 12th c.	44-51	13-14	1, 30, 31
April 17:	Notre Dame	51-57	15-16	1, 32-42
April 19:	Conductus, motet, polyphonic chanson	57-64	17-18	1, 45-46
April 23:	Ars nova	62-5; 82-4	19	1, 47
April 24:	Machaut	68-74	20-21	2, 2-4
April 26:	Trecento music	4-9	22-23	2, 7-8
April 30:	Trecento Music	74-9	22-23	2, 7-8
May 1:	14th c. (Ars subtilior)	77-81	24	2, 11
May 3:	EXAM #2			
May 7:	Intro to Renaissance/Dunstable	104-7; 86-93	25	2, 12-13
May 8:	Tinctoris, Dufay, Binchois	94-106	25-30	2, 14-20
May 10:	Ockeghem, Obrecht, Isaac	107-116	31, 34	2, 28, 31, 43
May 14	Josquin	116-21	32-33	2, 32, 39
May 15:	Frottola/ Chanson nouvelle, early madrigal	122-38	37-44	2, 51-3, 6
May 17	Mature madrigal			
May 21:	EXAM #3			
May 22:	Protestant church music	153-60		
May 24:	Palestrina, Victoria; Lasso	162-70	47-49	3, 32-43
May 28:	NO CLASS (MEMORIAL DAY)			
May 29:	Byrd, lute song, instrumental music	139-46, 170-71; 50, 44		3, 47, 44
May 31:	Instrumental Music	142-52	46, 47	3, 27-29

FINAL EXAM as scheduled by the university

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**92**

ARTS

Academic Unit

MUSIC

241

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn ☒ Winter      Spring ☒ Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: MUSIC

2. Number: 241

3. Full Title: Music History I

4. 18-Char. Transcript Title: MUSIC HISTORY I

5. Level and Credit Hours U 3

Description: The development of European Art Music from the earliest times through the 16<sup>th</sup> century  
(25 words or less)

7. Qtrs. Offered : AUTUMN

8. Distribution of Contact Time: 4 CL., 1 1-HR LAB  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): MUS 240

10. Exclusion: NON-MUSIC MAJORS  
(Not open to....)

11. Repeatable to a maximum of 3 credits.

12. Off-Campus Field Experience: N/A

13. Cross-listed with: n/a

14. Is this a GEC course? NO

15. Grade option (circle): Ltr x S/U P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available? NO

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**  
**Changes Requested**

1.

2.

3. Music History II

4. MUSIC HISTORY II

5.

6. The development of European and American Art Music from ca. 1600 to ca 1780

7.

8. 3 1-HR CL., 1 1-HR LAB

9.

10.

11.

12.

13.

14.

15.

16.

17.



**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
YES
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
NO
3. What other units require this course? Have these changes been discussed with those units?  
NONE
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
N/A
5. Is the request contingent upon other requests, if so, list the requests?  
NO
6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)**  
We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the History of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☒ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☐ A general elective:  
 MUSIC
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
NONE

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

	R. J. David Frego	
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	Mellaseh Y. Morris	
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	AMANDA FOX	11/15/07
	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Edward Adels	11-29-07
	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

**B. General Information:**

1. Do you want prerequisites enforced electronically? YES ☒ NO ☐  
(See OAA Academic Organization and Curriculum Handbook for what can be enforced.)
2. Does this course currently satisfy any GEC requirement? YES ☐ NO ☒
3. What other units require this course?  
Have these changes been discussed with those units? YES ☐ NO ☐
4. Have these changes been discussed with academic units  
that might have a jurisdictional interest in the subject matter?  
[Attach relevant letters. ] YES ☐ NO ☐
5. Is the request contingent upon other requests? YES ☐ NO ☒

List:

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.) : We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the history of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.

7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:

None

8. If the proposed change involves budgetary adjustments, describe the method of funding:

None

\*\*\*\*\*  
**APPROVAL SIGNATURES** (As needed. All signatures on lines in ALL CAPS ( e.g. ACADEMIC UNIT) must be completed

*RJ David Fred* *RJ David Fred* *4-26-06*  
Academic Unit Undergraduate Studies Committee Chair (Undergrad course) Printed Name Date

Academic Unit Graduate Studies Committee Chair((Undergrad/Graduate course) Printed Name Date

*Caroline Hong* *Caroline Hong* *4/26/06*  
School /College Undergrad Curriculum Committee (Undergrad/Grad course) Printed Name Date

School /College Graduate Curriculum Committee (Undergrad/Grad course) Printed Name Date

*Mellasearah Morris* *Mellasearah Morris* *4/26/06*  
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR Printed Name Date

*N/A* Printed Name Date  
COLLEGE DEAN

Graduate School (If Appropriate) Printed Name Date

\* *Edward* *Edward* *10/17/06*  
ASC Curriculum Committee Chair (If Appropriate)) Printed Name Date

University Honors Center (If Appropriate) Printed Name Date

Office of International Education (study tour only) Printed Name Date

ACADEMIC AFFAIRS Printed Name Date

## AN INTRODUCTION TO THE MUSIC OF THE BAROQUE AND EARLY CLASSICAL PERIODS

**Description:** This is the second course in a four-quarter series that introduces the history of Western music to music majors. It covers the development of European and American art music from ca. 1600 to ca. 1780—the music of the Baroque and early classical periods. The course is presented in lecture-recitation format. Exams, given on lecture days, are objective in nature (multiple-choice, short-answer). Recitation sections taught by the TA are devoted to review. The recitation section taught by the professor is devoted to enrichment (additional musical examples, further discussion of ideas). Any student may choose to enroll in the professor's section. 3 credit hours.

**Objectives:** Students will become acquainted with principal institutions, composers, and genres; they will learn the history of musical style (aurally as well as conceptually), and the placement of principal stylistic developments in historical and cultural context.

**Texts:** 1) Barbara Russano Hanning, *Concise History of Western Music*, 3rd ed. (New York: W.W. Norton & Co, 2006).  
2) Peter Burkholder, *Norton Anthology of Western Music*, 5th ed., Vols. 1-2 (New York: W.W. Norton & Co, 2006). Bring this anthology with you each day to class.

**Listening:** Anthology and accompanying CDs are on reserve in the A/V Room of the Music/Dance Library (MT6.5.N67 2006; LP3 4002). CDs only are on reserve in the Listening Center in the basement of Central Classroom Building.

**Powerpoint:** Class presentations will be placed at the Carmen website immediately after class.

### **Requirements:**

3 exams	60%;
final exam (half on new material, half retrospective)	30%;
attendance and participation	10%.

### **Participation**

Participation requires the following elements: attending class; paying attention at all times; bringing your anthology to class when instructed; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). In lectures, you are encouraged to ask relevant questions and respond to the instructor's questions. In recitation sections, you should listen to others, ask questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.

**Grading scale:** 94-100%, A; 90-93%, A-; 87-89%, B+; 84-86%, B; 80-83%, B-; 77-79%, C+; 74-76%, C; 70-73%, C-; 67-69%, D+; 63-66%, D; 62-below, E.

**Disability services:****96**

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located at 150 Pomerene Hall, 1760 Neil Ave., 292-3307, TDD 292-0901, <http://www.ods.ohio-state.edu/>.

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## SCHEDULE OF LECTURES, EXAMS, READING, AND LISTENING ASSIGNMENTS

Date	Lecture Topic	Reading pages)	Anthology (no.)	CD no.
Sept 19:	Introduction, <i>Prima</i> and <i>seconda prattica</i>	170-76	47, 53	3
Sept 24:	<i>Stile rappresentativo</i> , early opera	176-84	52	3
Sept 25:	Monody and madrigal	186-90	51, 53	3
Sept 27:	Monteverdi's <i>Orfeo</i> (1607)	181-83	54	4
Oct 1:	Opera to mid-century	184-86	55, 56	4
Oct 2:	Cantata	190-92	57	
4				
Oct 4:	Sacred music in Italy	192-95	58-61	4
Oct 8:	EXAM #1			
Oct 9:	<i>Geistliches Konzert</i>	195-98	62	4
Oct 11:	Instrumental music	198-207	63-65	4
Oct 15:	Later Baroque opera	213-15	67, 68	4, 5
Oct 16:	Later Baroque opera	208-12	69, 70, 66	4, 5
Oct 18:	Cantata and oratorio	218-24		
Oct 22:	Oratorio, Handel	224-26, 282-85	84	
6				
Oct 23:	Sonata and concerto	237-43	74, 75	5
Oct 25:	EXAM # 2			
Oct 29:	Sonata and concerto	249-55	76, 77	5
Oct 30:	Later Baroque instrumental music	228-33	71, 72	5
Nov 1:	Later Baroque instrumental music	233-37	73	5
Nov 5:	Rameau	255-60	78	
5				
Nov 6:	Bach	260-68	79, 80	
5				
Nov. 8 :	Bach	269-74	81	6
Nov 12 :	NO CLASS (VETERANS DAY)			
Nov 13:	Bach	269-76	82	6
Nov 15:	EXAM #3			
				vol. 2
Nov 19:	<i>Style galant</i>	289-304	85	
1				
Nov 20:	<i>Style galant</i> ; early America	306-312	86-87	
Nov 22:	NO CLASS (THANKSGIVING)			
Nov 26:	early Haydn	315-34	94, 95	1
Nov 27:	early Haydn	315-34	96	
Nov 29:	early Mozart	334-49		

FINAL EXAM as scheduled by the university

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**99**

ARTS

Academic Unit

MUSIC

242

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn      Winter ☒      Spring ☐      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: MUSIC

2. Number: 242

3. Full Title: Music History II

4. 18-Char. Transcript Title: MUSIC HISTORY II

5. Level and Credit Hours U 3

Description: The development of European and American art Music in the 17<sup>th</sup> and 18<sup>th</sup> centuries  
(25 words or less)

7. Qtrs. Offered : winter

8. Distribution of Contact Time: 4 CL., 1 1-HR LAB  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): MUS 241

10. Exclusion: NON-MUSIC MAJORS  
(Not open to....)

11. Repeatable to a maximum of 3 credits.

12. Off-Campus Field Experience: N/A

13. Cross-listed with: n/a

14. Is this a GEC course? NO

15. Grade option (circle): Ltr x S/U P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available? NO

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**  
**Changes Requested**

1.

2.

3. Music History III

4. MUSIC HISTORY III

5.

6. The development of European and American Art Music from ca. 1780 to ca 1900

7.

8. 3 1-HR CL., 1 1-HR LAB

9.

10.

11.

12.

13.

14.

15.

16.

17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
YES
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
NO
3. What other units require this course? Have these changes been discussed with those units?  
NONE
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
N/A
5. Is the request contingent upon other requests, if so, list the requests?  
NO
6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)**  
We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the History of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☒ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☐ A general elective:  
 MUSIC
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
NONE

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

- |  |                    |          |
|--|--------------------|----------|
|  | R. J. David Frego  |          |
| 1. Academic Unit Undergraduate Studies Committee Chair   | Printed Name       | Date     |
| 2. Academic Unit Graduate Studies Committee Chair  | Printed Name       | Date     |
|  | Mellaseh Y. Morris |          |
| 3. <b>ACADEMIC UNIT CHAIR/DIRECTOR</b>   | Printed Name       | Date     |
| 4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:ascurofc@osu.edu">ascurofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee. |                    |          |
| 5. COLLEGE CURRICULUM COMMITTEE  | AMANDA FOX         | 11/15/07 |
|  | Printed Name       | Date     |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN  | Edward A. Behn     | 11-29-07 |
|  | Printed Name       | Date     |
| 7. Graduate School (if appropriate)  | Printed Name       | Date     |
| 8. University Honors Center (if appropriate)   | Printed Name       | Date     |
| 9. Office of International Affairs (study tours only)  | Printed Name       | Date     |
| 10. <b>ACADEMIC AFFAIRS</b>  | Printed Name       | Date     |



**B. General Information:**

1. Do you want prerequisites enforced electronically? YES ☒ NO ☐  
(See OAA Academic Organization and Curriculum Handbook for what can be enforced.)
2. Does this course currently satisfy any GEC requirement? YES ☐ NO ☒
3. What other units require this course?  
Have these changes been discussed with those units? YES ☐ NO ☐
4. Have these changes been discussed with academic units  
that might have a jurisdictional interest in the subject matter?  
[Attach relevant letters. ] YES ☐ NO ☐
5. Is the request contingent upon other requests? YES ☐ NO ☒

List:

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.) : We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the history of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.

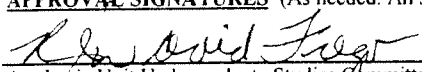
7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:

None

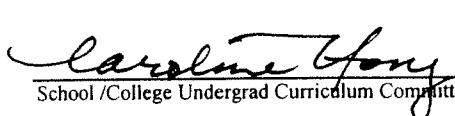
8. If the proposed change involves budgetary adjustments, describe the method of funding:

None


\*\*\*\*\*  
**APPROVAL SIGNATURES** (As needed. All signatures on lines in ALL CAPS (e.g. ACADEMIC UNIT) must be completed

 R J David Frego 4-26-06  
Academic Unit Undergraduate Studies Committee Chair (Undergrad course) Printed Name Date

Academic Unit Graduate Studies Committee Chair((Undergrad/Graduate course) Printed Name Date

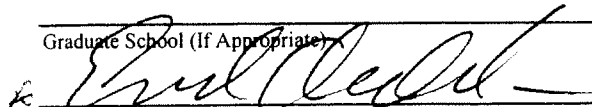
 Caroline Hong 4/26/06  
School /College Undergrad Curriculum Committee (Undergrad/Grad course) Printed Name Date

School /College Graduate Curriculum Committee (Undergrad/Grad course) Printed Name Date

 Melissa Morris 4/26/06  
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR Printed Name Date

 H.A.  
COLLEGE DEAN Printed Name Date

Graduate School (If Appropriate) Printed Name Date

 Edward Adel 10/17/06  
ASC Curriculum Committee Chair (If Appropriate) Printed Name Date

University Honors Center (If Appropriate) Printed Name Date

Office of International Education (study tour only) Printed Name Date

ACADEMIC AFFAIRS Printed Name Date

MUSIC 242: MUSIC HISTORY III  
AN INTRODUCTION TO THE MUSIC OF THE LATE 18TH AND 19TH CENTURIES

**Description:** This is the third course in a four-quarter series that introduces the history of Western music to music majors. It covers the development of European and American art music from ca. 1780 to ca. 1900—the music of the high classical and Romantic periods. The course is presented in lecture-recitation format. Exams, given on lecture days, are objective in nature (multiple-choice, short-answer). Recitation sections taught by the TA are devoted to review. The recitation section taught by the professor is devoted to enrichment (additional musical examples, further discussion of ideas). Any student may choose to enroll in the professor's section. 3 credit hours.

**Objectives:** Students will become acquainted with principal institutions, composers, and genres; they will learn the history of musical style (aurally as well as conceptually), and the placement of principal stylistic developments in historical and cultural context.

**Texts:** 1) Barbara Russano Hanning, *Concise History of Western Music*, 3rd ed. (New York: W.W. Norton & Co, 2006).  
2) Peter Burkholder, *Norton Anthology of Western Music*, 5th ed., Vol. 2 (New York: W.W. Norton & Co, 2006). Bring this anthology with you each day to class.

**Listening:** Anthology and accompanying CDs are on reserve in the A/V Room of the Music/Dance Library (MT6.5.N67 2006; LP3 4002). CDs only are on reserve in the Listening Center in the basement of Central Classroom Building.

**Powerpoint:** Class presentations will be placed at the Carmen website immediately after class.

**Requirements:**

3 exams	60%;
final exam (half on new material, half retrospective)	30%;
attendance and participation	10%.

**Participation**

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me as soon as possible so that we may discuss your options.

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## SCHEDULE OF LECTURES, EXAMS, READING, AND LISTENING ASSIGNMENTS

Date	Lecture Topic	Reading	Anthology	CD
Jan. 7 :	Introduction/ late Haydn	315-34	97, 98	2
Jan. 8:	Late Haydn			
Jan. 11:	Late Haydn, Mozart	334-49	93, 99	2
Jan. 14:	Late Mozart		100	2
Jan. 15:	Intro to 19th-c./ Beethoven (early)	350-55	104	2
Jan. 17:	Beethoven (middle)			
Jan. 21:	NO CLASS (MARTIN LUTHER KING DAY)			
Jan. 22 :	Beethoven (middle)	355-65	106	2
Jan. 24:	Beethoven (late)	365-372	107	2
Jan. 28:	EXAM #1			
Jan. 29:	Schubert/Mendelssohn	373-8/381-3/392-4/401-9	115, 116; 109	3
Jan. 31:	Robert and Clara Schumann	394-5/409-11	110, 117, 118	3
Feb. 4:	Chopin/Berlioz	395-9/378-81	111, 112	3
Feb. 5:	Berlioz	378-81/429-30	108	3
Feb. 7:	Liszt	383-6/397-401	113	3
Feb. 11:	EXAM #2			
Feb. 12:	Rossini	412-3/416-7	120	3
Feb. 14:	Italian opera seria	416-8	121	4
Feb. 18:	Verdi	418-22	122	4
Feb. 19:	French Grand Opera	413-6	123	4
Feb. 21:	German Romantic Opera	422-3	123	4
Feb. 25:	EXAM #3			
Feb. 26:	Wagner	423-9	124	4
Feb. 28:	Mussorgsky/Tchaikovsky	444-8	128	5
Mar. 4:	Brahms	386-8/404-6	114	3
Mar. 5:	Brahms/Bruckner	431	119	3
Mar. 7:	Dvorák/Smetana	388/449	119	3
Mar. 11:	Wolf/Skryabin	434/448-9	125, 129	4, 5
Mar. 12:	Mahler/Strauss	434-40	126	4
Mar. 14:	Strauss	440-4	127	4

FINAL EXAM as scheduled by the university

- CRMT Admin
- Course Requests
  - Add Course Request
- Committees
  - Add Cmte Meeting
  - Search Cmte Meetings
- Syllabi for GEC Courses
- CRMT User Guide

## Edit Course Request

<b>Request:</b>	Change	<b>Hold:</b> <input type="checkbox"/>
		<b>Contingency:</b> <input type="checkbox"/>
		<b>GEC:</b>
<b>Honors:</b>	<input type="checkbox"/>	
<b>College:</b>	BIO	
<b>Department:</b>	Molecular Genetics	
<b>Course Number:</b>	699	
<b>Course Title:</b>	Undergraduate Resear in Molecular G	
<b>Effective:</b>	Qtr: SU Yr: 2008	
<b>Contact Email:</b>	siegman.1@osu.edu	

**URL:**  
<http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=1018>

**GEC:**

**Status:**

College Committee - BIO	Pending	11/26/2007	<input type="button" value="Edit"/>	<input type="button" value="Delete"/>
Request Initiated	N/A	10/25/2007	<input type="button" value="Edit"/>	<input type="button" value="Delete"/>

**Notes:**

**Administrative** 11/13/2007    
 asked eakins.16 for syllabus and Bio CC Chair's signature 11-13-07.

**Documents:**   
 Mol Gen 699 Course Change.pdf 10/25/2007 11:51:52 AM

Technology Services Office  
 Colleges of the Arts and Sciences  
 060 Denney Hall, 164 West 17th Avenue  
 Columbus, OH 43210-1319  
 Tel: (614) 292-6200

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Mar. 5:	Brahms/Bruckner	431	119	3
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Mar. 11:	Wolf/Skryabin	434/448-9	125, 129	4, 5
Mar. 12:	Mahler/Strauss	434-40	126	4
Mar. 14:	Strauss	440-4	127	4

FINAL EXAM as scheduled by the university



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- CRMT Admin
- Course Requests
  - Add Course Request
- Committees
  - Add Cmte Meeting
  - Search Cmte Meetings
- Syllabi for GEC Courses
- CRMT User Guide

## Edit Course Request

<b>Request:</b>	<input type="text" value="Change"/>	<b>Hold:</b> <input type="checkbox"/>
		<b>Contingency:</b> <input type="checkbox"/>
		<b>GEC:</b>
<b>Honors:</b>	<input type="checkbox"/>	
<b>College:</b>	<input type="text" value="ARTS"/>	
<b>Department:</b>	<input type="text" value="Music"/>	
<b>Course Number:</b>	<input type="text" value="243"/>	
<b>Course Title:</b>	<input type="text" value="Music History III"/>	
<b>Effective:</b>	<input type="text" value="Qtr: SP Yr: 2007"/>	
<b>Contact Email:</b>	<input type="text" value="dobos.1@osu.edu"/>	

**URL:**

**GEC:**

**Status:**

College Committee - ARTS	Pending	11/15/2007	<input type="button" value="Edit"/>	<input type="button" value="Delete"/>
College Committee - ARTS	Sent Back	05/16/2006	<input type="button" value="Edit"/>	<input type="button" value="Delete"/>
Request Initiated	N/A	05/05/2006	<input type="button" value="Edit"/>	<input type="button" value="Delete"/>

**Notes:**

**Administrative** 05/17/2006

Committee Notes:

Syllabi need course description, grading requirements, misconduct and disability statements and class conduct and procedure explanations

**Administrative** 05/05/2006

Change  
Title  
Description  
Contact time

Documents:

		<a href="#">Add</a>
Music Cover Ltr musicology changes.doc	05/05/2006 12:36:23 PM	<a href="#">Edit</a> <a href="#">Delete</a>
Music 243 Course Change.doc	05/05/2006 12:37:02 PM	<a href="#">Edit</a> <a href="#">Delete</a>
Music 243 Syllabus.DOC	05/05/2006 12:37:19 PM	<a href="#">Edit</a> <a href="#">Delete</a>
Music 243 revised 2007.DOC	06/04/2007 02:47:40 PM	<a href="#">Edit</a> <a href="#">Delete</a>

Colleges of the Arts and Sciences  
060 Denney Hall, 164 West 17th Avenue  
Columbus, OH 43210-1319  
Tel: (614) 292-6200

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**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

**112**

ARTS

Academic Unit

MUSIC

243

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn      Winter      Spring   X      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: MUSIC

2. Number: 243

3. Full Title: Music History III

4. 18-Char. Transcript Title: MUSIC HISTORY III

5. Level and Credit Hours U 3

Description: The development of European and American art Music in the 19<sup>th</sup> and 20<sup>th</sup> centuries  
(25 words or less)

7. Qtrs. Offered :      winter

8. Distribution of Contact Time: 4 CL., 1 1-HR LAB  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): MUS 242

10. Exclusion: NON-MUSIC MAJORS  
(Not open to....)

11. Repeatable to a maximum of      3      credits.

12. Off-Campus Field Experience: N/A

13. Cross-listed with: n/a

14. Is this a GEC course? NO

15. Grade option (circle): Ltr   x      S/U      P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available? NO

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

1.

2.

3. Music History IV

4. MUSIC HISTORY IV

5.

6. The development of European and American Art Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries

7.

8. 3 1-HR CL., 1 1-HR LAB

9.

10.

11.

12.

13.

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15.

16.

17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
YES
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
NO
3. What other units require this course? Have these changes been discussed with those units?  
NONE
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
N/A
5. Is the request contingent upon other requests, if so, list the requests?  
NO
6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)**  
We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the History of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☒ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☐ A general elective:  
 MUSIC
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
NONE

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

	R. J. David Frego	
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	Mellaseh Y. Morris	
3. <b>ACADEMIC UNIT CHAIR/DIRECTOR</b>	Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	AMANDA L. FX Printed Name	11/15/07 Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Edward Adelman Printed Name	11-29-07 Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. <b>ACADEMIC AFFAIRS</b>	Printed Name	Date

**B. General Information:**

1. Do you want prerequisites enforced electronically? YES ☒ NO ☐  
(See OAA Academic Organization and Curriculum Handbook for what can be enforced.)
2. Does this course currently satisfy any GEC requirement? YES ☐ NO ☒
3. What other units require this course?  
Have these changes been discussed with those units? YES ☐ NO ☐
4. Have these changes been discussed with academic units  
that might have a jurisdictional interest in the subject matter?  
[Attach relevant letters. ] YES ☐ NO ☐
5. Is the request contingent upon other requests? YES ☐ NO ☒

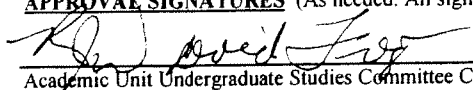
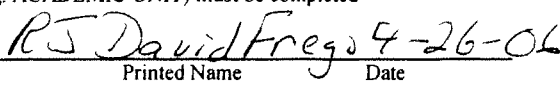
List:

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.) : We wish to spread over 4 quarters a course that has formerly taken 3, thereby enabling students to gain a better grasp of the history of Western music. Workload will now be more commensurate with credit hours than has heretofore been the case.

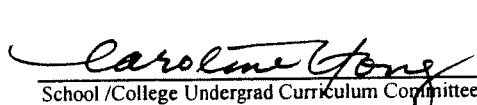
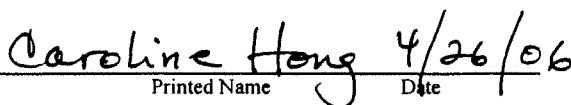
7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:  
None

8. If the proposed change involves budgetary adjustments, describe the method of funding:  
None

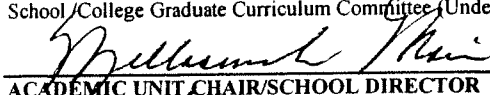

\*\*\*\*\*  
**APPROVAL SIGNATURES** (As needed. All signatures on lines in ALL CAPS (e.g. ACADEMIC UNIT) must be completed


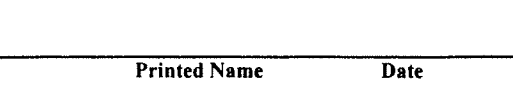
   
Academic Unit Undergraduate Studies Committee Chair (Undergrad course) Printed Name Date

Academic Unit Graduate Studies Committee Chair((Undergrad/Graduate course) Printed Name Date

   
School /College Undergrad Curriculum Committee (Undergrad/Grad course) Printed Name Date

School /College Graduate Curriculum Committee (Undergrad/Grad course) Printed Name Date

   
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR Printed Name Date

   
COLLEGE DEAN Printed Name Date

Graduate School (If Appropriate) Printed Name Date

   
ASC Curriculum Committee Chair (If Appropriate) Printed Name Date

University Honors Center (If Appropriate) Printed Name Date

Office of International Education (study tour only) Printed Name Date

ACADEMIC AFFAIRS Printed Name Date

MUSIC 243: MUSIC HISTORY IV  
AN INTRODUCTION TO THE MUSIC OF THE 20TH AND 21ST CENTURIES

**Description:** This is the fourth course in a four-quarter series that introduces the history of Western music to music majors. It covers the development of European and American art music and jazz in the twentieth and twenty-first centuries. The course is presented in lecture-recitation format. Exams, given on lecture days, are objective in nature (multiple-choice, short-answer). Recitation sections taught by the TA are devoted to review. The recitation section taught by the professor is devoted to enrichment (additional musical examples, further discussion of ideas). Any student may choose to enroll in the professor's section. 3 credit hours.

**Objectives:** Students will become acquainted with principal institutions, composers, and genres; they will learn the history of musical style (aurally as well as conceptually), and the placement of principal stylistic developments in historical and cultural context.

**Texts:** 1) Barbara Russano Hanning, *Concise History of Western Music*, 3rd ed. (New York: W.W. Norton & Co, 2006).  
2) Peter Burkholder, *Norton Anthology of Western Music*, 5th ed., Vol. 2 (New York: W.W. Norton & Co, 2006). Bring this anthology with you each day to class.

**Listening:** Anthology and accompanying CDs are on reserve in the A/V Room of the Music/Dance Library (MT6.5.N67 2006; LP3 4002). CDs only are on reserve in the Listening Center in the basement of Central Classroom Building.

**Powerpoint:** Class presentations will be placed at the Carmen website immediately after class.

**Requirements:**

3 exams	60%;
final exam (half on new material, half retrospective)	30%;
attendance and participation	10%.

**Participation**

Participation requires the following elements: attending class; paying attention at all times; bringing your anthology to class when instructed; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). In lectures, you are encouraged to ask relevant questions and respond to the instructor's questions. In recitation sections, you should listen to others, ask questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.

**Grading scale:** 94-100%, A; 90-93%, A-; 87-89%, B+; 84-86%, B; 80-83%, B-; 77-79%, C+; 74-76%, C; 70-73%, C-; 67-69%, D+; 63-66%, D; 62-below, E.

**Disability services:**

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located at 150 Pomerene Hall, 1760 Neil Ave., 292-3307, TDD 292-0901, <http://www.ods.ohio-state.edu/>.

**Academic misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).



## SCHEDULE OF LECTURES, EXAMS, READING, AND LISTENING ASSIGNMENTS

Date	Lecture Topic	Reading	Anthology	CD
March 31:	Introduction/ Faure/Debussy	470-80	127	
April 2:	Debussy	470-80	128	5
April 3:	Ravel/Stravinsky	470-80	129	5
April 7:	Stravinsky – early	502-07	134	5
April 9:	Schoenberg – early to “The Law”	515-22	135, 136	5
April 10:	Berg/Webern	522-27	138, 137	5
April 14:	EXAM #1			
April 16:	Stravinsky – neoclassical	507-13		
April 17:	Late Stravinsky & Schoenberg	528-30	139	6
April 21:	Messiaen	528-30	139	6
April 23:	Bartók	486-90	130	5
April 24:	Hindemith	497-500	130	5
April 28:	Prokofiev/Shostakovich	491-93	131	5
April 30:	Britten/Beach	496; 540-46; 552	133, 140	5, 6
May 1:	Ives	552-53	141	6
May 5:	EXAM #2			
May 7:	Crawford Seeger	553-55	142	6
May 8:	Copland	555-57	143	6
May 12:	Jazz, the first 50 years	546-49		
May 14:	Jazz/Still	557; 550-51	144	6
May 15:	Gershwin			
May 19:	EXAM #3			
May 21:	Schuller/Carter	561; 566-67	148, 145	6
May 22:	Crumb/Schwantner/Harbison	566-67	146	6
May 26:	NO CLASS (MEMORIAL DAY)			
May 28:	Varèse/Penderecki/Ligeti		530-35	
May 29:	Babbitt/Cage	530-39	147	6
June 2:	Riley/Reich/Adams	567-78	147	6
June 4:	Schnittke/Gubaidulina/Zwilich	570-78	149, 132, 150	5,6
June 5:	Ashley/Kline/ others			

FINAL EXAM as scheduled by the university

118



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**School of Music**

Undergraduate Studies  
Weigel Hall  
1866 College Road  
Columbus, OH 43210-1170

Phone (614) 292-2870

**MEMORANDUM****May 1, 2007**

**TO:** ASC Curriculum Committee  
**FROM:** David Frego, Associate Director *DF*  
**RE:** Course Change Request MUS 251

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Attached is a course change request generated from Musicology. The changes include course title and description.

The purpose of the changes are two-fold: to bring the title more in line with the course content; and to present a more attractive title to the undergraduate students searching for a GEC option in the Visual and Performing Arts.

This change has been approved by the full music faculty.

## The Ohio State University

### Colleges of the Arts and Sciences Course Change Request

Music

Academic Unit

Music

251

Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn

Winter x

Spring

Year 2008

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

#### COMPLETE ALL ITEMS THIS COLUMN

##### Present Course

1. Book 3 Listing: Music

2. Number: 251

3. Full Title: History of Western Art Music

4. 18-Char. Transcript Title: HIST W ART MUSIC

5. Level and Credit Hours: U5

6. Description: A consideration of the materials of music  
(25 words or less)  
and important styles, forms, and composers from the

Baroque to the present

7. Qtrs. Offered : su, au, wi, sp

8. Distribution of Contact Time: [variable]  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s):

10. Exclusion: music majors; students with credit for 141  
(Not open to....)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? yes

15. Grade option (circle): Ltr x S/U P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available? Y x ☐ N ☐  
Is an Embedded Honors version of this course  
available? Y ☐ N ☒ x

17. Other general course information: music background is  
not required; VPA Admis Cond course

#### COMPLETE ONLY THOSE ITEMS THAT CHANGE

##### Changes Requested

1.

2.

3. The World of Classical Music

4. WRLD CLASSICAL MUS

5.

6. An introduction to the world of classical music and to its  
genres, composers, styles, societies, and historical periods

7.

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120

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
na
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Yes: arts and hums VPA and western (non-US) course
3. What other units require this course? Have these changes been discussed with those units?  
na
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.  
na
5. Is the request contingent upon other requests, if so, list the requests?  
no
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)  
(1) make title more inviting to students (and loosely related to that of Music 250: Music Cultures of the World)  
(2) make description more accurate (no change in content)
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☐ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☒ A general elective:
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
na

**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

*R. J. David Frogo*      *R. J. David Frogo*      4-6-07  
 1. Academic Unit Undergraduate Studies Committee Chair      Printed Name      Date

*Mellaseh Morris*      *Mellaseh Morris*      5/1/07  
 2. Academic Unit Graduate Studies Committee Chair      Printed Name      Date  
 3. ACADEMIC UNIT CHAIR/DIRECTOR      Printed Name      Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

*AMANDA FOX*      *AMANDA FOX*      11/15/07  
 5. COLLEGE CURRICULUM COMMITTEE      Printed Name      Date

*Edward A. Adelman*      *Edward A. Adelman*      11-30-07  
 6. ARTS AND SCIENCES EXECUTIVE DEAN      Printed Name      Date

7. Graduate School (if appropriate)      Printed Name      Date

8. University Honors Center (if appropriate)      Printed Name      Date

9. Office of International Affairs (study tours only)      Printed Name      Date

10. ACADEMIC AFFAIRS      Printed Name      Date

**Music 251: The World of Classical Music**

School of Music, The Ohio State University

**Syllabus**

WEEK	DATE	LECTURE THEME	TEXTBOOK CHAPTER(S)
		TOPICS COVERED IN LECTURE	
		LISTENINGS (FROM THE 4-CD SET) ..... (GENRE; DATE) .....	CD TEXT
1	Sept. 20 (W)	1. Introduction; rhythm— (Prelude); 2 classical music vs. Western art music; elite vs. popular culture. defining rhythm; hearing patterns; the rhythmic grid; meter.	
2	Sept. 25 (M)	2. Melody; Antiquity, origin of the Middle Ages— 1, 17; 11 defining melody; pitch, scale; diatonic, chromatic; dissonance; scale degrees, key. defining history; European culture and geography; the 'classical' cultures of ancient Greece and Rome; historical changes between Antiquity and the Middle Ages.	
<b>Middle Ages (c.500 - c.1450)</b>			
	Sept. 27 (W)	3. Introduction to the Middle Ages; chant— 11, 12 medieval aristocracy; Charlemagne; music as a liberal art; church and monastery; chant in medieval life. chant as an ideal artform; chant and politics; oral vs. written tradition; musical notation; listening to chant; chant and liturgy.	
3	Oct. 2 (M)	4. Medieval music, sacred and secular— 12, 13 Latin learning; tropes; invention of polyphony; oral vs. written; Notre Dame school. northern vs. southern France; troubadours and trouveres; Gothic architecture; motet, and polyphonic song; Guillaume de Machaut and the 14th century. (2) Hildegard of Bingen, Alleluia.....(mass proper chant; 1100s) ..... 4CD 1:1-3 83 (3) Anon. (N.D. School), Gaude Maria virgo .....(organum; 1200s) ..... 4CD 1:4-5 85 (4) Machaut, "Puis qu'en oubli" .....(chanson, c1350).....4CD 1:6-10 91	
<b>Renaissance (c.1450 - c.1600)</b>			
	Oct. 4 (W)	5. Introduction to the Renaissance— 14; 15 idea of the Renaissance; Italian politics and culture; humanism; Renaissance vs. medieval styles; dominance of Northern composers ('oltremontani'). basic elements of Renaissance music; polyphony and counterpoint; Josquin des Pres. (5) Josquin des Pres, "Ave Maria...virgo serena" ..... (motet; c1480) .....4CD 1:11-17 101	
4	Oct. 9 (M)	6. Highlights of Renaissance music— 15, 16 Palestrina; dissonance and consonance; proportion and calculation; the Reformation. words and music; courtly song vs. the madrigal; mannerism. (6) Palestrina, Pope Marcellus Mass: Gloria.....(mass, c1560) ..... 4CD 1:18-19 106	
	Oct. 11 (W)	7. Renaissance 'earthquakes'— 16, 19, Transition I printing; the discovery of America; instrumental music; melody and accompaniment. (7) Farmer, "Fair Phyllis" .....(madrigal; 1599) .....4CD 1:20 112	
<b>TEST (1 HR.)</b>			
<b>Baroque (c.1600 - c.1750)</b>			
5	Oct. 16 (M)	8. Into the Baroque— 19-21 tonality; stile antico; idea of opera. early opera history; Monteverdi; aria vs. recitative.	
	Oct. 18 (W)	9. Qualities of the Baroque; the concerto— 20, 22, 25 the baroque in music; early vs. later baroque. the baroque in history; the concerto. (9) Strozzi, "Begli occhi" ..... (cantata; 1654) ..... 4CD 1:24-29 145 (8) Purcell, Dido and Aeneas: Dido's Lament .....(opera; 1689) .....4CD 1:21-23 141	
6	Oct. 23 (M)	10. Vivaldi; J.S. Bach— 25, 26, 23 Vivaldi and the concerto; Bach vs. Vivaldi. Bach, bio. and style; prelude, fugue, cantata. (12) Vivaldi, Op. 8:1, "La primavera": 1st mvt .....(solo concerto; 1725) .....4CD 1:45-50 167 (14) J. S. Bach, Prelude and Fugue in C minor .....(prelude, fugue; 1722).....4CD 1:54-59 174 (10) J. S. Bach, Cantata BWV 80: 1st + 8th mvts ..... (cantata; 1744).....4CD 1:30-38 152	
	Oct. 25 (W)	11. Handel; comic opera— 24, 20, 21 Handel, biography and style; affects in baroque music. galant style and the decline of the baroque; opera buffa and the Beggar's opera. (11) Handel, Messiah: nos. 18 + 44..... (oratorio; 1742)..... 4CD 1:39-44 157	

**Classic (c.1750 - c.1820)**

- 7 Oct. 30 (M) 12. Introduction to the Classic period——— Transition 2; 26-32  
galant style and the Enlightenment; the 'classic' period in music history;  
baroque vs. classic style. listening to *Eine kleine Nachtmusik*.  
(13) Handel, Water Music: Alla hornpipe ..... (orchestral suite; 1717) ..... 4CD 1:51-53 171  
(15) Mozart, *Eine kleine Nachtmusik*: 1st + 3rd mvts. (serenade; 1787) ... 4CD 1:60-4, 71-3 205-7
- Nov. 1 (W) 13. Mozart and Haydn——— 31-34, 36, 37  
*EKN* and sonata form; string quartet; symphony.  
Haydn and Mozart: biography and style; the piano.  
(16) Haydn, Symphony no. 94: 2nd mvt..... (symphony; 1792) ..... 4CD 2:1-7 215  
(18) Mozart, Piano Concerto K. 453: 1st mvt..... (concerto; 1784) ..... 4CD 2:33-43 231
- 8 Nov. 6 (M) 14. Beethoven; the birth of Romanticism——— 35, Transition 3, 39-40  
Vienna; new dominance of Germanic composers; toward Romanticism; Beethoven:  
biography and style. Beethoven's influence; Romanticism in art and society.  
(17) Beethoven, Symphony no. 5 (all 4 mvts) ..... (symphony; 1808) ..... 4CD 2:8-32 224  
(19) Beethoven, "Pathétique" Piano Sonata: 2nd mvt.... (sonata; 1798) ..... 4CD 2:44-48 237
- Nov. 8 (W) ———— TEST (1 HR.) ————

**Romantic (c.1820 - c.1900)**

- 9 Nov. 13 (M) 15. Romantic Lied, piano——— 39-46  
Romanticism, continued; the Lied; Schubert and Schumann. piano; Liszt; Chopin.  
(21) Schubert, "Erlkönig" ..... (Lied; 1815) ..... 4CD 1:80-87 267  
(22) R. Schumann, "Und wüsstens die Blumen" ..... (Lied; 1840) ..... 4CD 2:57-60 272  
(23) Chopin, Nocturne in C minor ..... (character piece; 1841) ..... 4CD 2:61-63 278  
(24) Clara Schumann, Scherzo, op. 10..... (virtuoso piece; c1838) ..... 4CD 3:1-8 282
- Nov. 15 (W) 16. Romantic opera——— 38, 55-58  
opera from Classic to Romantic; Italian opera, Bellini, Verdi.  
German Romantic opera, Weber, Wagner; the *Ring Cycle*; Wagner's style.  
(20) Mozart, *Le nozze di Figaro*: Act 1, scenes 6 + 7 ..... (opera; 1786) ..... 4CD 2:49-56 243  
(29) Verdi, *Rigoletto*: Act 3, excerpts..... (opera; 1851) ..... 4CD 3:31-36 330  
(31) Puccini, *Madame Butterfly*: Un bel di ..... (opera; 1904) ..... 4CD 3:40-41 345  
(30) Wagner, *Die Walküre*: Act 3, Finale..... (opera; 1856) ..... 4CD 3:37-39 339
- 10 Nov. 20 (M) 17. Orchestral music; Russia and the United States—— 47-53, 59, (66)  
Romantic orchestral music; absolute vs. program music; nationalism and exoticism;  
Brahms and Mahler. Russian music and culture; American music and culture.  
(25) Berlioz, *Symphonie fantastique*: 4th mvt..... (symphony; 1830) ..... 4CD 3:9-14 290  
(26) Smetana, *Ma Vlast: The Moldau* ..... (symphonic poem; 1879) ..... 4CD 3:15-22 297  
(27) Brahms, Symphony no. 3: 3rd mvt..... (symphony; 1883) ..... 4CD 3:23-25 307  
(28) Brahms, *Ein deutsches Requiem*: 4th mvt ..... (requiem; 1868) ..... 4CD 3:26-30 319  
(33) Tchaikovsky, *The Nutcracker*: March..... (ballet; 1892) ..... 4CD 3:43-45 352

**Modern (c.1900 - today)**

- Nov. 22 (W) 18. The birth of modernism; Stravinsky——— Transition 4, 60-63  
1870-1920: a breaking point; from Romanticism to modernism in painting and literature;  
science and technology; music (Mahler, Strauss, Debussy).  
Stravinsky: biography and style; neo-classicism.  
(34) Debussy, *Prélude à l'après-midi d'un faune* ..... (prelude; 1894) ..... 4CD 3:46-50 364  
(35) Stravinsky, *Le Sacre du printemps*: Part 2..... (ballet; 1913) ..... 4CD 3:51-59 378
- 11 Nov. 27 (M) 19. Schoenberg and beyond——— 64-67  
Schoenberg: biography and style; abstraction, atonality, and twelve-tone music;  
Berg and Webern. up to World War 2 in Europe: Ravel, Bartok, Messiaen;  
highbrow vs. lowbrow; Ives and the American maverick tradition.  
(36) Schoenberg, *Pierrot lunaire*: "Mondfleck" ..... (song; 1912) ..... 4CD 4:1-2 383  
(37) Bartók, *Concerto for Orchestra*: 4th mvt. .... (concerto; 1943) ..... 4CD 4:3-9 392
- Nov. 29 (W) 20. Modern to Post-modern——— 68, 71-75  
the tide of modernism: Gershwin in the 20s, Copland in the 30s, total abstraction after  
World War 2. Boulez, Babbitt, and total serialism; Cage and indeterminacy;  
electronic music; postmodernism in music and society; minimalism, world music, and  
postmodernism proper.  
(43) Gershwin, Piano Prelude no. 1 ..... (prelude; 1927) ..... 4CD 4:41-43 424  
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**Five-page essay:** *due* Monday, Dec. 4, 4 P.M. in T.A.'s mailbox, Hughes Hall Rm. 101

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Professor.....Graeme M. Boone.....	boone.44@osu.edu.....	Hughes 101-H.....	688-4724.....	W1-3
TAs.....Ursula Crosslin.....	crosslin.3@osu.edu.....	Mershon 407.....	292-7321.....	M 1:30-2:30, W 12:30-1:30
.....Andrew Martin.....	martin.1528@osu.edu.....	Mershon 407.....	292-7321.....	T 1-2, W 1-2

### Lectures and sections

Lecture meetings.....	—.....	M W.....	9:30 - 11:18.....	Hughes 100.....	Boone
Section meetings.....	14301-4.....	R.....	10:30 - 11:18.....	Hughes 317.....	Crosslin
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### 5 credit hours

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**Music 251: History of Western Art Music for Non-Majors**  
 School of Music, The Ohio State University / Fall 2006  
**Syllabus**

WEEK	DATE	LECTURE THEME-----	TEXTBOOK CHAPTER(S)
TOPICS COVERED IN LECTURE			
LISTENINGS (FROM THE 4-CD SET)..... (GENRE, DATE)..... CD TEXT			
1	Sept. 20 (W)	1. Introduction; rhythm ----- (Prelude); 2 classical music vs. Western art music; elite vs. popular culture. defining rhythm; hearing patterns; the rhythmic grid; meter.	
2	Sept. 25 (M)	2. Melody; Antiquity, origin of the Middle Ages ----- 1, 17; 11 defining melody; pitch, scale; diatonic, chromatic; dissonance; scale degrees, key. defining history; European culture and geography; the 'classical' cultures of ancient Greece and Rome; historical changes between Antiquity and the Middle Ages.	
<b>Middle Ages (c.500 - c.1450)</b>			
	Sept. 27 (W)	3. Introduction to the Middle Ages; chant ----- 11, 12 medieval aristocracy; Charlemagne; music as a liberal art; church and monastery; chant in medieval life. chant as an ideal artform; chant and politics; oral vs. written tradition; musical notation; listening to chant; chant and liturgy.	
3	Oct. 2 (M)	4. Medieval music, sacred and secular ----- 12, 13 Latin learning; tropes; invention of polyphony; oral vs. written; Notre Dame school. northern vs. southern France; troubadours and trouveres; Gothic architecture; motet, and polyphonic song; Guillaume de Machaut and the 14th century. (2) Hildegard of Bingen, Alleluia ..... (mass proper chant; 1100s) .... 4CD 1:1-3 83 (3) Anon. (N.D. School), Gaude Maria virgo..... (organum; 1200s)..... 4CD 1:4-5 85 (4) Machaut, "Puis qu'en oubli"..... (chanson, c1350)..... 4CD 1:6-10 91	
<b>Renaissance (c.1450 - c.1600)</b>			
	Oct. 4 (W)	5. Introduction to the Renaissance ----- 14; 15 idea of the Renaissance; Italian politics and culture; humanism; Renaissance vs. medieval styles; dominance of Northern composers ('oltremontani'). basic elements of Renaissance music; polyphony and counterpoint; Josquin des Pres. (5) Josquin des Pres, "Ave Maria...virgo serena" ..... (motet; c1480)..... 4CD 1:11-17 101	
4	Oct. 9 (M)	6. Highlights of Renaissance music ----- 15, 16 Palestrina; dissonance and consonance; proportion and calculation; the Reformation. words and music; courtly song vs. the madrigal; mannerism. (6) Palestrina, Pope Marcellus Mass: Gloria ..... (mass, c1560)..... 4CD 1:18-19 106	
	Oct. 11 (W)	7. Renaissance 'earthquakes' ----- 16, 19, Transition I printing; the discovery of America; instrumental music; melody and accompaniment. (7) Farmer, "Fair Phyllis" ..... (madrigal; 1599)..... 4CD 1:20 112	
----- TEST (1 HR.) -----			
<b>Baroque (c.1600 - c.1750)</b>			
5	Oct. 16 (M)	8. Into the Baroque ----- 19-21 tonality; stile antico; idea of opera. early opera history; Monteverdi; aria vs. recitative.	
	Oct. 18 (W)	9. Qualities of the Baroque; the concerto ----- 20, 22, 25 the baroque in music; early vs. later baroque. the baroque in history; the concerto. (9) Strozzi, "Begli occhi" ..... (cantata; 1654)..... 4CD 1:24-29 145 (8) Purcell, Dido and Aeneas: Dido's Lament ..... (opera; 1689)..... 4CD 1:21-23 141	
6	Oct. 23 (M)	10. Vivaldi; J.S. Bach ----- 25, 26, 23 Vivaldi and the concerto; Bach vs. Vivaldi. Bach, bio. and style; prelude, fugue, cantata. (12) Vivaldi, Op. 8:1, "La primavera": 1st mvt ..... (solo concerto; 1725)..... 4CD 1:45-50 167 (14) J. S. Bach, Prelude and Fugue in C minor..... (prelude, fugue; 1722)..... 4CD 1:54-59 174 (10) J. S. Bach, Cantata BWV 80: 1st + 8th mvts ..... (cantata; 1744)..... 4CD 1:30-38 152	
	Oct. 25 (W)	11. Handel; comic opera ----- 24, 20, 21 Handel, biography and style; affects in baroque music. galant style and the decline of the baroque; opera buffa and the Beggar's opera. (11) Handel, Messiah: nos. 18 + 44 ..... (oratorio; 1742) ..... 4CD 1:39-44 157	

**Classic (c.1750 - c.1820)**

- 7 Oct. 30 (M) 12. Introduction to the Classic period ----- Transition 2; 26-32  
galant style and the Enlightenment; the 'classic' period in music history;  
baroque vs. classic style. listening to *Eine kleine Nachtmusik*.  
(13) Handel, Water Music: Alla hornpipe..... (orchestral suite; 1717).... 4CD 1:51-53 171  
(15) Mozart, *Eine kleine Nachtmusik*: 1st + 3rd mvts (serenade; 1787).... 4CD 1:60-4. 71-3 205-7
- Nov. 1 (W) 13. Mozart and Haydn ----- 31-34, 36, 37  
*EKV* and sonata form; string quartet; symphony.  
Haydn and Mozart: biography and style; the piano.  
(16) Haydn, Symphony no. 94: 2nd mvt..... (symphony; 1792)..... 4CD 2:1-7 215  
(18) Mozart, Piano Concerto K. 453: 1st mvt..... (concerto; 1784)..... 4CD 2:33-43 231
- 8 Nov. 6 (M) 14. Beethoven; the birth of Romanticism ----- 35, Transition 3, 39-40  
Vienna; new dominance of Germanic composers; toward Romanticism; Beethoven:  
biography and style. Beethoven's influence; Romanticism in art and society.  
(17) Beethoven, Symphony no. 5 (all 4 mvts)..... (symphony; 1808)..... 4CD 2:8-32 224  
(19) Beethoven, "Pathétique" Piano Sonata: 2nd mvt. (sonata; 1798)..... 4CD 2:44-48 237
- Nov. 8 (W) ----- TEST (1 HR.) -----

**Romantic (c.1820 - c.1900)**

- 9 Nov. 13 (M) 15. Romantic Lied, piano ----- 39-46  
Romanticism, continued; the Lied; Schubert and Schumann. piano; Liszt; Chopin.  
(21) Schubert, "Erlkönig"..... (Lied; 1815)..... 4CD 1:80-87 267  
(22) R. Schumann, "Und wüsstens die Blumen"..... (Lied; 1840)..... 4CD 2:57-60 272  
(23) Chopin, Nocturne in C minor..... (character piece; 1841).... 4CD 2:61-63 278  
(24) Clara Schumann, Scherzo, op. 10..... (virtuoso piece; c1838)..... 4CD 3:1-8 282
- Nov. 15 (W) 16. Romantic opera ----- 38, 55-58  
opera from Classic to Romantic; Italian opera, Bellini, Verdi.  
German Romantic opera, Weber, Wagner; the *Ring Cycle*; Wagner's style.  
(20) Mozart, *Le nozze di Figaro*: Act 1, scenes 6 + 7 .. (opera; 1786)..... 4CD 2:49-56 243  
(29) Verdi, *Rigoletto*: Act 3, excerpts..... (opera; 1851)..... 4CD 3:31-36 330  
(31) Puccini, *Madame Butterfly*: Un bel di..... (opera; 1904)..... 4CD 3:40-41 345  
(30) Wagner, *Die Walküre*: Act 3, Finale..... (opera; 1856)..... 4CD 3:37-39 339
- 10 Nov. 20 (M) 17. Orchestral music; Russia and the United States ----- 47-53, 59, (66)  
Romantic orchestral music; absolute vs. program music; nationalism and exoticism;  
Brahms and Mahler. Russian music and culture; American music and culture.  
(25) Berlioz, *Symphonie fantastique*: 4th mvt..... (symphony; 1830)..... 4CD 3:9-14 290  
(26) Smetana, *Ma Vlast: The Moldau*..... (symphonic poem; 1879).... 4CD 3:15-22 297  
(27) Brahms, Symphony no. 3: 3rd mvt..... (symphony; 1883)..... 4CD 3:23-25 307  
(28) Brahms, *Ein deutsches Requiem*: 4th mvt..... (requiem; 1868)..... 4CD 3:26-30 319  
(33) Tchaikovsky, *The Nutcracker*: March..... (ballet; 1892)..... 4CD 3:43-45 352

**Modern (c.1900 - today)**

- Nov. 22 (W) 18. The birth of modernism; Stravinsky ----- Transition 4, 60-63  
1870-1920: a breaking point; from Romanticism to modernism in painting and literature;  
science and technology; music (Mahler, Strauss, Debussy).  
Stravinsky: biography and style; neo-classicism.  
(34) Debussy, *Prélude à l'après-midi d'un faune*..... (prelude; 1894)..... 4CD 3:46-50 364  
(35) Stravinsky, *Le Sacre du printemps*: Part 2..... (ballet; 1913)..... 4CD 3:51-59 378
- 11 Nov. 27 (M) 19. Schoenberg and beyond ----- 64-67  
Schoenberg: biography and style; abstraction, atonality, and twelve-tone music;  
Berg and Webern. up to World War 2 in Europe: Ravel, Bartok, Messiaen;  
highbrow vs. lowbrow; Ives and the American maverick tradition.  
(36) Schoenberg, *Pierrot lunaire*: "Mondfleck"..... (song; 1912)..... 4CD 4:1-2 383  
(37) Bartók, *Concerto for Orchestra*: 4th mvt..... (concerto; 1943)..... 4CD 4:3-9 392
- Nov. 29 (W) 20. Modern to Post-modern ----- 68, 71-75  
the tide of modernism: Gershwin in the 20s, Copland in the 30s, total abstraction after  
World War 2. Boulez, Babbitt, and total serialism; Cage and indeterminacy;  
electronic music; postmodernism in music and society; minimalism, world music, and  
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# The Ohio State University

## Colleges of the Arts and Sciences Course Change Request

School of Music

Academic Unit MUS 263.02

MUSIC Book 3 Listing (e.g., Portuguese)

Course Number

Summer

Autumn

Winter

Spring

X

Year 2008

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual.


Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

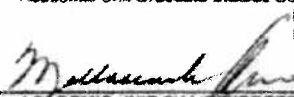
COMPLETE ALL ITEMS THIS COLUMN	COMPLETE ONLY THOSE ITEMS THAT CHANGE
<u>Present Course</u>	<u>Changes Requested</u>
1. Book 3 Listing: MUSIC	1.
2. Number: 263.02	2.
3. Full Title: Applied Music Methods and Materials III	3.
4. 18-Char. Transcript Title:	4.
5. Level and Credit Hours 2 credits	5. 3 credits
6. Description: (25 words or less)	6. Vocal Pedagogy, Anatomy and Physiology of the vocal mechanism
7. Qtrs. Offered Spring	7.
8. Distribution of Contact Time: 34cl (e.g., 3 cl, 1 3-hr lab)	8. 3 cl
9. Prerequisite(s):	9.
262 or equiv. These courses are available for EM credit.	
10. Exclusion: (Not open to...)	10.
11. Repeatable to a maximum of _____ credits.	11.
12. Off-Campus Field Experience:	12.
13. Cross-listed with:	13.
14. Is this a GEC course? No	14.
15. Grade option (circle): <input type="radio"/> Ltr <input type="radio"/> S/U <input type="radio"/> P	15.
If P graded, what is the last course in the series?	
16. Is an honors version of this course available? Y <input type="checkbox"/> N <input checked="" type="checkbox"/>	16.
Is an Embedded Honors version of this course available? Y <input type="checkbox"/> N <input checked="" type="checkbox"/>	17.
17. Other general course information:	

## B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? No
2. Does this course currently satisfy any GEC requirement, if so indicate which category? NA
3. What other units require this course? Have these changes been discussed with those units?
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA
5. Is the request contingent upon other requests, if so, list the requests? No
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascuro@brown.edu](mailto:ascuro@brown.edu).)  
The course has evolved and developed over the past several years. Originally this course was taught primarily to non-vocal majors and only included the very basics of how to sing and teach voice. It included a practicum where the students actually taught students, and thus met four days per week. This course is now centered on very detailed study of the anatomy and physiology of the singing mechanism and its application in the voice studio. The credits for the course are being raised to reflect the extensive work outside class. The class will meet for just three days since it will no longer include a teaching practicum.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one): ☒ Required on major(s)/minor(s) ☐ A choice on major(s)/minor(s)  
☐ An elective within major(s)/minor(s) ☐ A general elective.
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding. Changes reflect the current practice. No new funding will be required.

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.


1.  Laura Gayle Dinos 7/10/8-2007  
Academic Unit Undergraduate Studies Committee Chair  
Printed Name  
Date

2.  Melissa Morris  
Academic Unit Graduate Studies Committee Chair  
Printed Name  
Date

3. ACADEMIC UNIT CHAIR/DIRECTOR  
Printed Name  
Date 10/5/07

-3275717. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 108 Brown Hall, 100 West 17<sup>th</sup> Ave. or fax it to 608-6676. Attach the syllabus and any supporting documentation in an e-mail to [ascuro@brown.edu](mailto:ascuro@brown.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

4. Amanda Fox Amanda Fox 12/3/07  
COLLEGE CURRICULUM COMMITTEE  
Printed Name  
Date

5.  Edward Abel 11-30-07  
ARTS AND SCIENCES EXECUTIVE DEAN  
Printed Name  
Date

7

7. Graduate School (if appropriate)

Printed Name  
Date

8. University Honors Center (if appropriate)

Printed Name  
Date

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9. Office of International Affairs (study tours only)

Printed Name  
Date

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**10. ACADEMIC AFFAIRS**

**Printed Name**

**Date**

Colleges of the Arts and Sciences Curriculum Office. 10-02-06

VOCAL METHODS MUS 263.02

LORETTA ROBINSON

Office: Hughes 206 Phone: 292- 4613

Address: woliver.2@osu.edu

OBJECTIVES:

1. The student will learn to name, locate, and explain the function of the anatomical and physiological parts of the vocal mechanism.
2. The student will gain confidence in his/her working knowledge of singing and his/her teaching abilities
3. The student will be able to identify voice classifications and be able to assign appropriate repertoire.
4. The student will build an accurate vocabulary of vocal terms
5. The student will compile a bibliography of resource materials vocal teaching method books, and repertoire resources.
6. The student will compile a collection of vocalises for various voice types grouping them according to purpose, (vocal problems they are intended to correct or technique intended to build).

REQUIREMENTS:

1. Attendance and participation in each class period.  
Individual resource notebook containing all notes from class, handouts, supplementary materials, and any information acquired from outside sources. (See outline) There will be a check of your notebook on the **April 23** and the completed notebook will be turned in on **May 30, 2007** at the beginning of the period.
2. A final Project of your choosing from 3 possible options will be due on **May 21, 2007**. The specific details on your options are listed later in this document.
3. Singers Repertoire Anthology project due **May 21, 2007**.
4. Reading assignments should be completed before class

TEXT and Course Materials:

1. Doscher, Barbara M. (1994). *The Functional Unity of the Singing Voice*, Second Edition. The Scarecrow Press, Inc.
2. Supplementary readings from selected books and articles on reserve in the Music Library
3. Handouts
4. Videos: *The Singer's Voice* Series by Joan Wall and Robert Caldwell

GRADING:

Attendance and class participation	20%
Four Exams (10% each)	40%
Resource Notebook	20%
Singers Repertoire Anthology	10%
Final Project	<u>10%</u>
	100%

**Scale:** 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D, 60-62=E



**Singers Repertoire Anthology**

You will research and select 10 pieces appropriate for beginning level voice students, for each of the four voice parts: soprano, mezzo, tenor, baritone/bass. The ten pieces must represent at least three languages, and must be appropriate for young beginning singers (no arias please). You will photocopy the music and put it in your Vocal Resource Notebook, and you will submit to me the listing of your 40 songs (10 for each voice part). The paper you turn in you must include: Title, Composer, Publisher and a brief description on why you selected this piece and what challenges or specific vocal issues it can address when giving it to a young singer. You will also need to make photocopies of your listing to give to your fellow classmates; this will increase your repertoire resource when looking for repertoire to give your young voice students. Suggestions for good resources to begin your search:

Paton, John Glenn. *26 Italian Songs and Arias*. Alfred Publishing Co. Inc.  
(comes in both high and low volumes)

Frey Boytim, Joan. *The First Book of Soprano Solos*. G. Schirmer, Inc.  
(this book is available for Soprano, Mezzo, Tenor, Bass)

Ware, Clifton. *Adventures in Singing*. McGraw Hill.

Bunch Meribeth, and Vaughn, Cynthia. *The Singing Book*. W.W. Norton and Company.

Schmidt Jan. *Basics of Singing*. Thomson and Schirmer.

*Twentieth Century Art Songs*. G. Schirmer, Inc.

**RESOURCE NOTEBOOK OUTLINE**

- I. Respiration
  - A. The Skeletal Structure
  - B. The Respiratory System
  - C. The Inspiratory Muscles
  - D. The Expiratory Muscles
  - E. The Breathing Cycle
  - F. Correct Breathing for Singing
  - G. Correct Posture for Singing
- II. Anatomy of the Larynx
  - A. Hyoid Bone and Major Cartilages of the Larynx
  - B. Intrinsic Muscles
  - C. Extrinsic Muscles
- III. Vocal Tract
  - A. Resonance cavities and their function
  - B. Vibrato and Vocal Timbre
  - C. Articulators and Diction
  - D. Vowel Modification
- IV. Registration
  - A. Identification of range and transition notes (*passagi*)
  - B. Voice Classifications
- V. Vocal Health and Hygiene
  - A. Physical disorders and symptoms
  - B. Commonly used drugs and their effect on the vocal mechanism
- VI. Vocal Exercises
 

A collection of vocal exercises, notated on staff paper and grouped according to purpose. Indicate what vocal problem, technique and/or which voice type is being addressed with each vocalise.
- VII. Teaching and repertoire resources
- VIII. Bibliography

Please arrange your notebooks in an organized and methodical way so that in the future you can easily reference this material. This is a suggested way of organizing your materials. If you choose another format, please be sure that all topical matter listed above is represented in your arrangement. You may also include information not listed if you find it interesting or helpful as a future resource.

**FINAL PROJECT OPTIONS**

You will choose one of the following as a final project assignment

- 1) Book Report- Select one of the following texts to read, and write a book summary and commentary on your observations and critiques of this book. Minimum of 2 pages, double-spaced, 12 pt Times Roman font.

- Frey Boytim, Joan. *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching*. Milwaukee: Hal Leonard, 2003.
- McKinney, James C. *The Diagnosis & Correction of Vocal Faults: A manual for teachers of singing and for choir directors*. Nashville: Genevox Music Group, 1994.
- Miller, Richard. *National Schools of Singing Revisited: English, French, German, and Italian Techniques of Singing*. Metuchen, NJ: Scarecrow Press, 1997.
- Davis, Richard. *A Beginning Singer's Guide*. Oxford: The Scarecrow Press, 1998.
- Blades-Zeller, Elizabeth. *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing*. Oxford: The Scarecrow Press, 2002.

- 2) Build a 3-D model of the larynx & label all visible parts. You may use whatever medium you'd like, construction paper, clay, sculpie, wonder foam, Rigatoni, whatever! Then you will present your model to the class and explain what you have labeled. Models should have at least visible bones, cartilages, epiglottis and major muscles.
- 3) Observe a voice teacher of your choice for 2 lessons and take notes on their methodologies, the vocal issues of the student, the progresses and the failure of what was tried. Record the types of exercises the teacher presented, the approximate age of the student, the repertoire they worked on, note all apparent weaknesses and strengths of the voice student. Write a paper describing your experience, report your notes, and suggest possible alternative methods for helping the student. Minimum of 2 pages, double-spaced, 12 pt Times Roman font.

## **Schedule**

### **March 26- March 30**

Introduction to class- goals and objectives; grading and requirements  
 Who should study and why? Who should teach and their qualifications. Benefits of studying voice and philosophy of opposites. Pedagogical attitudes and the different types of teachers

Reading assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc.  
 p.69-84 and p.1-29

Miller, Richard. *The Structure of Singing*. Schirmer Books. Macmillan Publishers.  
 p.20 – 42 & Appendix 2 p.259-279

McKinney, James C. *Diagnosis et Correction of Vocal Faults*. Genevox Music Group.  
 p.46-64

### **April 2 - 9**

Posture  
 Respiration  
 Video, "The Singer's Voice, Breath"  
 Exercises and demonstration

Reading Assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc.  
 p.30-68;

Miller, Richard. *The Structure of Singing*. Schirmer Books. Macmillan Publishers.  
 p.241-258

### **April 9 Exam on breathing**

### **April 11 - 18**

Anatomy of the Larynx  
 Videos, "The Singer's Voice, the Vocal Tract and the Vocal Folds "  
 Phonation

Reading Assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc.  
 p.85-132;

Miller, Richard. *The Structure of Singing*. Schirmer Books. Macmillan Publishers.  
Appendix 1, p. 241 – 256

**April 20 Exam on the anatomy of the larynx**

**APRIL 23 Check Notebooks!**

**April 23 – 27**

Resonance, and onsets and releases and *appoggio*

Reading Assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc.  
p.133-164 and p.171-204

Registration

Voice classifications

Reading Assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc.  
p.133-164

**April 30 – May 4**

Fixed formants

Vowel modification

Coffin Chromatic Vowel Chart

Reading Assignment:

McKinney, James C. *Diagnosis et Correction of Vocal Faults*. Genevox Music Group.  
p.143-165

**May 4 Exam on resonance**

**May 7 Articulation and Diction**

Reading Assignment:

Doscher, Barbara. *The Functional Unity of the Singing Voice*. The Scarecrow Press, Inc. p.211-258

**May 9 - 11** Vocal health and hygiene

**May 14-18** Guest voice faculty

**May 21** Discussion of our observations of the faculty presentations  
Due today: **Singers Repertoire Anthology**

**May 23 - 25** Repertory selection  
Collections and method books

**May 28** No class Memorial Day

**May 30** Catch up and review with discussion  
**– June 1**

**NOTEBOOKS ARE DUE at the beginning of class**

**MONDAY JUNE 6 EXAM 9:30 am -11:18 am**

Academic Integrity “It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).”

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

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**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

MUSIC

Academic Unit

MUSIC

Book 3 Listing (e.g., Portuguese)

347

Course Number

Summer Autumn Winter X Spring Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Music

2. Number: 347

3. Full Title: Great Composers of 18<sup>th</sup>-century Europe

4. 18-Char. Transcript Title: GREAT COMP 18<sup>TH</sup> C

5. Level and Credit Hours: U 3

6. Description: The styles and genres of five eminent composers of the 18<sup>th</sup> century: Bach, Handel, Mozart, Haydn, & Beethoven  
(25 words or less)

7. Qtrs. Offered: WI

8. Distribution of Contact Time: 3 cl  
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): English 110 or 111 or equivalent

10. Exclusion:

(Not open to...)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? Yes VPA

15. Grade option (circle): Ltr X S/U P  
If P graded, what is the last course in the series?

16. Is an honors version of this course available? No

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE  
Changes Requested**

1.

2.

3. From ~~Bach~~ to Beethoven

4. BACH TO BEETHOVEN

5.

6.

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16.

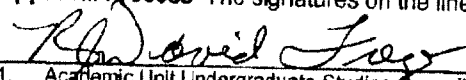

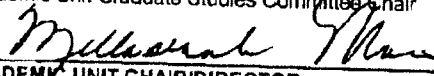
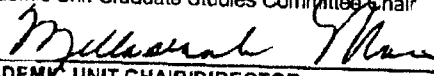





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**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
Yes
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Yes, Visual Performing Arts
3. What other units require this course? Have these changes been discussed with those units?  
N/A
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter?  
Attach relevant letters.  
N/A
5. Is the request contingent upon other requests, if so, list the requests?  
No
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)  
The title has been changed to match the content of the course and to inform the student the precise period of music history study. No course content has been affected. The syllabus remains as is.
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
☐ Required on major(s)/minor(s)      ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s)      ☐ A general elective:  
 No Majors/Minors are affected by the proposed change.
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
No change required.

**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.   5-24-06  
Academic Unit Undergraduate Studies Committee Chair      Printed Name      Date
2.       Printed Name      Date
3.   5/26/06  
ACADEMIC UNIT CHAIR/DIRECTOR      Printed Name      Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.
5.   10/12/06  
COLLEGE CURRICULUM COMMITTEE      Printed Name      Date
6.   11-30-07  
ARTS AND SCIENCES EXECUTIVE DEAN      Printed Name      Date
7. Graduate School (if appropriate)      Printed Name      Date
8. University Honors Center (if appropriate)      Printed Name      Date
9. Office of International Affairs (study tours only)      Printed Name      Date
10. ACADEMIC AFFAIRS      Printed Name      Date

**Music 347: Great Composers of the Eighteenth Century (1732-7)**  
**Winter 2005**

**Instructor:** Billie A. Bonse  
**Office:** 101 Hughes  
**E-mail:** bonse.2@osu.edu

**Telephone:** 292-9451  
**Office hours:** TBA

**Course description:**

In this course, we shall examine a representative selection of pieces by a handful of the greatest European composers of the eighteenth century, namely: J. S. Bach, Handel, Haydn, Mozart, and Beethoven. In addition to discussing the musical genres, structures, and styles that characterize the artistic output of these composers, we shall focus on learning to hear the artful constructions involved in their musical arguments. Moreover, we shall place each piece within the context of the composer's biography and the broader cultural-historical framework of his time.

**GEC Categories:**

Arts and Humanities: Analysis of Texts and Works of Art:

*Goals:*

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

*Learning Objectives:*

- a. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
- b. Students describe and interpret achievement in the arts and literature.
- c. Students explain how works of art and literature express social and cultural issues.

International issues: Western (non-U.S.)

*Goals:*

International issues courses help students become educated, productive, and principled citizens of their nation and the world.

*Learning objectives:*

Students exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world, including a specific examination of non-Western culture.

Music 347 seeks to meet these goals and objectives by surveying the structure and style of a broad selection of pieces from the Western art music tradition, written by several of the greatest composers of eighteenth century Europe; and by placing these pieces in historical, biographical, and cultural contexts. Students are encouraged to develop skills as critical listeners; they are asked to think and write critically about pieces of music and historical issues.

**Course requirements:**

Attendance and Participation:	10%
Test I (covering Bach and Handel):	20%
Test II (covering Haydn and Mozart):	20%
Test III (Beethoven and cumulative):	20%
Paper I (Baroque topic, approx. 5 pp):	15%
Paper II (Classical topic, approx. 5 pp):	15%

**Grading scale:**

---	89-87	B+	79-77	C+	69-67	D+	
100-93	A	86-83	B	76-73	C	66-60	D
92-90	A-	82-80	B-	72-70	C-	59 -	E

**Assigned reading and listening:**

The main reading assignments for this course have been excerpted from several different textbooks and can be found in a course-pack available through Cop-Ez. Additional reading assignments will occasionally be placed on reserve at the Music and Dance Library. The listening assignments that correspond to the readings will be placed on reserve in the A/V Center of the Music and Dance Library.

**Supplementary reading:**

A number of general books on the composers we are studying will be placed on reserve at the Music and Dance Library. No assignments will be made in them, but you may find them useful either for supplementary reading or in the preparation of your papers. I suggest that you look at the reserve list for this course on OSCAR and browse through these books at your leisure to see what sorts of information they contain.

In addition to these supplementary materials, another helpful resource is *The New Grove Dictionary of Music and Musicians*, available both in the reference area of the Music and Dance Library as well as on-line through OSCAR at <[www.grovemusic.com/grovemusic](http://www.grovemusic.com/grovemusic)>. This resource provides thorough articles on all of the composers that we will study in this course.

For those of you who will require additional information regarding the vocabulary associated with the elements of music (e.g, melody, harmony, texture, rhythm, meter, timbre, etc.), you may consult any music appreciation textbook. One such text, Joseph Kerman's *Listen*, can be found on permanent reserve at the Music and Dance Library (MT6.K365 1976).

**Disability services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Academic misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).



## \*\*\* UNIT I: Bach and Handel \*\*\*

**5 – 14 January (Weeks 1 – 2): Johann Sebastian Bach (1685-1750)**

Life and times	Yudkin, 139-41	
Bach, the organist	Winter, 226-30	Tocatta and Fugue in D minor (BWV 565)
Bach and the concerto grosso	Kamien, 143-46, 175-76	Brandenburg Concerto, no. 5
Bach and the cantata	Winter, 250-51, 254-59	Cantata no. 78, <i>Jesu, der du meine Seele</i>
The Passion	Yudkin, 146-49	<i>St. Matthew Passion</i> (excerpts)

**17 January (Monday of Week 3): Martin Luther King Day—No classes****19 – 28 January (Weeks 3 – 4): George Frideric Handel (1685-1759)**

Life and times	Yudkin, 149-51	
Handel and Italian opera	Yudkin, 151-53	<i>Giulio Cesare</i> (excerpts)
The orchestral suite	Winter, 217-22	Suite in D Major from <i>Water Music</i>
Handel as businessman	Winter, 252-53	
Handel and the oratorio	Kamien, 197-202	<i>Messiah</i> (excerpts)

**31 January (Monday of Week 5): Test I (covering Bach and Handel)**

## \*\*\* UNIT II: Haydn and Mozart \*\*\*

**2 – 11 February (Weeks 5 – 6): Franz Josef Haydn (1732-1809)**

Life and times	Yudkin, 175-77	
Haydn and the Symphony	Winter, 267-70, 273-83	Symphony no. 100 in G Major, “The Military”
Haydn and the string quartet	Winter, 299-303	String Quartet in D Major, Op. 76, no. 5
“Great Expectation”	Yudkin, 179-80	String Quartet in Eb Major, Op. 33, no. 2

**7 February (Monday of Week 6): Paper I due (Baroque topic)****14 – 25 February (Weeks 7 – 8): Wolfgang Amadeus Mozart (1756-1791)**

Life and times	Yudkin, 181-86	
Mozart and the piano concerto	Winter, 287-88, 291-95, 298-99	Piano concerto in C Major, K. 467
Mozart and opera	Winter, 304-32	<i>Li nozze de Figaro</i> (excerpts)
Mozart and the symphony	Kamien, 258-62, 220-22	Symphony no. 40 in G minor, K. 550

**28 February (Monday of Week 9): Test II (covering Haydn and Mozart)**

## \*\*\* UNIT III: Beethoven \*\*\*

**2 – 11 March (Weeks 9 – 10): Ludwig van Beethoven (1770-1827)**

Life and times	Yudkin, 194-98	
Beethoven and the sonata	Kamien, 274-77	Piano Sonata in C minor, Op. 13, “Pathétique”
Early string quartets	Kamien, 287-91	String Quartet in F Major, Op. 18, no. 1
Beethoven and the symphony	Yudkin, 201-15	Symphony no. 5
Late Beethoven	Winter, 346-56	Piano Sonata in C minor, Op. 111
		String Quartet in C# minor, Op. 131

**7 March (Monday of Week 10): Paper II due (Classical topic)****16 March (Wednesday of Finals’ Week): Test III (covering Beethoven and course overview)****Music 347: Great Composers of the Eighteenth Century**

### Bibliography

Roger Kamien, *Music: An Appreciation* (McGraw-Hill Book Company, 1988).  
 Robert Winter, *Music For Our Time* (Belmont, CA: Wadsworth, 1992).  
 Jeremy Yudkin, *Understanding Music* (Upper Saddle River, NJ: Prentice Hall, 1996).

### Course Packet: Table of Contents

#### **Johann Sebastian Bach (1685-1750)**

Biography	Yudkin, 139-41
Fugue	Winter, 226-30
Concerto grosso	Kamien, 143-46, 175-76
Cantata	Winter, 250-51, 254-59
Passion	Yudkin, 146-49

#### **George Frideric Handel (1685-1759)**

Biography/Opera	Yudkin, 149-53
Orchestral suite	Winter, 217-22
Businessman	Winter, 252-53
Oratorio	Kamien, 197-202

#### **Franz Josef Haydn (1732-1809)**

Biography	Yudkin, 175-77
Sonata form/Symphony	Winter, 267-70, 273-83
Expectation	Yudkin, 179-80
String quartet	Winter, 299-303

#### **Wolfgang Amadeus Mozart (1756-1791)**

Biography	Yudkin, 181-86
Piano concerto	Winter, 287-88, 291-95, 298-99
[Opera	Winter, 304-32]
Symphony	Kamien, 258-62, 220-22

#### **Ludwig van Beethoven (1770-1827)**

Biography	Yudkin, 194-98
Sonata	Kamien, 274-77
String quartet	Kamien, 287-91
Symphony	Yudkin, 201-15
Late style	Winter, 346-56

**Instructor:** Nicholas Poss -- Mershon 407, 614-292-6400, poss.3@osu.edu  
Office Hours: Monday 1:30-3:30 or by appointment

**Meetings and Credit:** Two hours of class per week. 1 credit hour.

**Required Text:** A. Ashby, Supplemental Course Packet for Music 240; available at Grade A Notes, 22 E. 17<sup>th</sup> Ave., 614-299-9999

**Objectives:** This course will teach students to hear and recognize the elements and procedures that underlie musical style: textures, melodic structure and phrasing, timbre, rhythmic and metrical patterns, formal patterns, and so on. It will do so largely by aural analysis of masterworks from the 18<sup>th</sup> through the 20<sup>th</sup> centuries; selections will vary in genre, medium, and scope. Since all work will take place in the classroom, it is likely that an individual piece or movement will be played several times in class. While it is hoped that students will apply the listening skills they acquire in this class to their work in the studio and elsewhere, the immediate intent of the course is to prepare students for Music 241-243; to that end, styles and genres will be placed in very general historical context, and the course will include a brief overview of the standard style periods of Western music history.

**Evaluation:** S/U, as based on attendance and participation (50%) and brief weekly quizzes that will test understanding of classroom work (50%). The quizzes will ask you to identify pieces of music and link them with appropriate historical style periods as well as appropriate descriptions of form, style, scale, rhythm, etc. Since there is no work required outside the classroom, attendance requirements are strict: no more than one unexcused absence, no more than five excused absences (e.g., for documented illness or ensemble tours). Work missed as a result of absence will be made up in a manner to be determined by the instructor.

**Textbook and Readings:** None. Principal vocabulary, listening outlines of selected pieces, etc., will be provided in the course packet. Recordings will be put on reserve for optional review.

**Schedule:**

Week 1 (M) Introduction; acoustics, timbre, and instruments  
(W) What is musical style?  
Week 2 (M) An intro to historical style periods & the Middle Ages  
(W) Renaissance music  
Weeks 3-4 Selected works from the Late Baroque era  
Weeks 5-6 Selected works from the Classical era  
Weeks 7-8 Selected works from the Romantic era  
Weeks 9-10 Selected works from the twentieth century

**Disability services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Academic misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

Music

Academic Unit

Music 422

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter XX Spring Year 2007

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN****Present Course**

1. Book 3 Listing: Music
2. Number: 422
3. Full Title: Music Theory V
4. 16-Char. Transcript Title: Music Theory V
5. Level and Credit Hours: U 3
6. Description: Compositional techniques in early 20<sup>th</sup>-century music; extensive practice through written drill, analysis, and creative projects. (25 words or less)
7. Grs. Offered: VII
8. Distribution of Contact Time: 3 cl. (e.g., 3 cl., 1 S-N lab)
9. Prerequisite(s): Music 421
10. Exclusions: (list open to...)
11. Reportable to a maximum of \_\_\_\_\_ credit.
12. Off-Campus Field Experience(s):
13. Cross-listed with:
14. Is this a OEC course? No
15. Grade option (circle): IX Lr SAU P  
(If P graded, what is the last course in the series?)
16. Is an honors version of this course available? no
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE****Changes Requested**

- 1.
- 2.
- 3.
- 4.
5. Introduction to the study of the structural principles and forms of homophonic music. Extensive practice through written drill, analysis and creative projects.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

## B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? Yes
2. Does this course currently satisfy any OEC requirement, if so indicate which category? No
3. What other units require this course? Have these changes been discussed with those units? NA
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA
6. Is the request contingent upon other requests, if so, list the requests? Yes. Elimination of Music 521, change in 422, and addition of 619. 620
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [academicaffairs@ucla.edu](mailto:academicaffairs@ucla.edu).) We propose to reorganize the sequence of materials in the core undergraduate music theory program. Material that was previously taught in Music 621 will be taught in 422. Some of the material from the old 422 will be moved to 423. Most of the material from the old Music 422 will be included in a new course, Music 619. Music 619 will not be required of all majors, but will be required of BM Theory and BM Composition majors. Music 619 will be an elective for all other music majors. 620
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one): ☒ Required as major(s)/minor(s) ☐ A choice as major(s)/minor(s)  
☐ An elective within major(s)/minor(s) ☐ A general elective:  
 Required of all BA Music majors, all BM majors, and all BME majors. A choice for all Music minors.
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding.

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. R. J. David Frezza 3-13-06  
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date
2. Melvin Morris 3/14/06  
 Academic Unit Graduate Studies Committee Chair Printed Name Date
3. ACADEMIC UNIT CHAIR/DIRECTOR  
 Printed Name
4. After the Academic Unit Chair/Director signs the request, forward the form to the ABC Curriculum Office, 108 Brown Hall, 108 West 17<sup>th</sup> Ave. or fax it to 405-3576. Attach the syllabus and any supporting documentation in an e-mail to [academicaffairs@ucla.edu](mailto:academicaffairs@ucla.edu). The ABC Curriculum Office will forward the request to the appropriate committee.
5. Gregory Procter 5/18/06  
 COLLEGE CURRICULUM COMMITTEE Printed Name Date
6. Edward Adelson 5/18/06  
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date
7. Graduate School (if appropriate) Printed Name Date
8. University Honors Center (if appropriate) Printed Name Date
9. Office of International Affairs (study tours only) Printed Name Date
10. ACADEMIC AFFAIRS Printed Name Date

Music 422  
 Music Theory V  
 Course coordinator:  
 Professor or GTA:  
 Office, email, phone:  
 Office hours:

Syllabus  
 Rm. XX Hughes Hall  
 Time: MWF 48 min.  
 Call number:

Prerequisite: Music 421

Course description:

The course provides an introduction to the large forms of traditional tonal music, including Binary Form, Ternary Form, Song Form, Variation Form, Rondo Form, and Sonata Form. The relationship between simple binary and ternary structures and more elaborate variation forms, rondo forms, and sonata forms is considered. The formal process is examined as both a melodic/thematic event and as a harmonic event.

Texts:

Clendinning and Marvin *The Musician's Guide to Theory and Analysis* (W.W. Norton, New York: 2005). Buy the package at the bookstore that includes Text, Workbook, Anthology, and 3-CD set. ISBN # 0-393-15584-6

**You will need music staff paper and pencil to take notes in class and for some homework assignments**

Goals:

- 1) To understand how music is organized into large forms, including: Binary, Ternary, Song, Variation, Rondo, and Sonata form.
- 2) To recognize examples of these forms in a variety of musical styles.
- 3) To consider the relationship between musical analysis and performance.
- 4) To write a persuasive essay demonstrating an understanding of the course material.
- 5) To write short compositions in the forms studied.

Web Site: The course will use a CARMEN website. All registered students can find scores not found in the anthology and overheads used in class, review sheets, and other materials that will help you prepare for, take notes during, and review after class on the CARMEN web site. Dates will be given next to each overhead to indicate when I plan to use the overhead. Print overheads and bring them with you to class.

Essays:

**Essay #1 Due Week Five:**

Write a five page essay discussing how one of the following compositions exemplifies song form: Gershwin, "S Wonderful!" or Schubert, "Der Lindenbaum," from *Winterreise*. Use questions in the workbook on pp.308-312 as a guide. Consider the text, the pattern of modulations heard in the composition, and the elements of the music that make the song unique or special. Scores for both songs are available in the anthology. Use specific examples from the score, with measure numbers, to support your ideas.

**Essay #2 Due Week Ten:**

Write a five page essay discussing the first movement of Mozart's String Quartet in D minor, K. 421. Include a chart summarizing your formal analysis of the entire movement. Address any aspects of the music that differ from the traditional scheme for a sonata form movement. Include

a discussion of how your analysis of the work would help at quartet shape a performance of the work. Include specific examples from the score, with measure numbers, to support your ideas.

#### Grading:

There will be numerous assignments to hand in, as well as reading assignments in the text. Some assignments are compositions, others involve analysis. Details are given in the workbook. There will be two short written quizzes. There will be two 5 page essays, details are given above.

Grades will be calculated using the following percentages:

Homework	=25%
Quizzes	=15%
Essays	=15%
Midterm	=20%
Final	=25%

#### Grade scale:

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D

Homework is due at the **beginning** of class. Unexcused late homework is given 1/2 credit. No credit will be given for homework that is more than one week late. Absence from class due to illness must be excused with a written statement from your doctor, a phone message for the instructor before class, or an email message to the instructor before class. Any other absence from class should be discussed with the instructor in advance, and homework submitted before the absence. Absences not discussed with the instructor will be unexcused. Any quiz or exam missed due to an unexcused absence will not be made up. Talk with the instructor to schedule a time to make up an **excused** quiz or exam.

#### Academic Integrity

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See Code of Student Conduct([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))

Note that in this class copying homework is considered plagiarism.

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

<u>Schedule</u>	(C-M refers to the Clendinning Marvin text)	Homework due Page numbers from C-M workbook
Week 1	Binary and Ternary Forms C-M Chapter 23	HW#1 Due Friday pp259-266 (Analysis I)
Week 2	Binary and Ternary Forms C-M Chapter 23	HW #2 Due Wed. pp. 266-274 (Analysis II) HW #3 Due Friday p. 256-258 Part B (Composition)
Week 3	Popular Song C-M Chapter 26	Quiz Monday HW #4 Due Wed. p. 302 HW #5 Due Friday p. 303-305 part A
Week 4	Art Song C-M Chapter 26	HW#6 Due Wed. p. 305-306
Week 5	Review and Midterm  Midterm exam on Friday	Essay #1 Due Monday Topic Gershwin or Schubert. Use workbook pp.308-312 as a guide
Week 6	Variation Form C-M Chapter 27	HW #7 due Friday pp. 314-320.
Week 7	Rondo Form C-M Chapter 27	HW #8 due Monday p.321 C. HW #9 due Friday 322-324
Week 8	Sonata Form Basics C-M Chapter 28	Quiz Monday HW #10 Composition p.313 (variation form) HW #11 due Friday pp. 325-327
Week 9	Sonata Form in the Romantic Era C-M Chapter 28	HW #12 Due Friday Analysis of romantic sonata form movement.
Week 10	Concerto Form C-M Chapter 28	Essay #2 Due Monday P.341 part 6. HW #13 Due Friday pp. 341- 346.



**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

Music

Academic Unit

Music 423

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn      Winter      Spring XX      Year 2007

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. **Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Courses" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN****Present Courses**

1. Book 3 Listing: Music

2. Number: 423

3. Full Title: Music Theory VI

4. 18-Char. Transcript Title: Music Theory VI

5. Level and Credit Hours: U 3

6. Description: Continuation of 422, focusing on more recent developments in 20<sup>th</sup>-century music (emphasis on creative projects).  
 (25 words or less)

7. Grs. Offered: VI

8. Distribution of Contact Time: 3 cr.  
 (e.g., 3 cr, 1 3-hr lab)

9. Prerequisite(s): Music 422

10. Evaluation:

(Not open to...)

11. Repeatable to a maximum of \_\_\_\_\_ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

16. Grade option (circle): XX Lr SAU P  
 If P graded, what is the last course in the series?

18. Is an honors version of this course available? no

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE****Changes Requested**

1.

2.

3.

4.

5.

6. Compositional techniques in 20<sup>th</sup>-century music; extensive practice through written drill, analysis, and creative projects.

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## B. General Information

1. Do you want the prerequisites enforced electronically (see the QAA manual for what can be enforced)? Yes
2. Does this course currently satisfy any OEC requirement. If so indicate which category: NA
3. What other units require this course? Have these changes been discussed with those units? NA
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters. NA
5. Is the request contingent upon other requests, if so, list the requests? Yes. Elimination of Music 521, change in 423, and addition of 619. 620
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [academic@uconn.edu](mailto:academic@uconn.edu).) We propose to reorganize the sequence of materials in the core undergraduate music theory program. Material that was previously taught in Music 521 will be taught in 422. Some of the material from the old 422 will be moved to 423. Most of the material from the old Music 422 will be included in a new course, Music 619. Music 619 will not be required of all majors, but will be required of BM Theory and BM Composition majors. Music 619 will be an elective for all other music majors. 620
7. Please list Majors/Minors affected by the proposed change. Attach reviewers of all affected programs. This course is (check one): ☒ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s) ☐ An elective within major(s)/minors(s) ☐ A general elective:  
Required of all BA Music majors, all BM majors, and all BME majors. A choice for all Music minors.
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding: None.

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. R. J. David Frego R. J. David Frego 3-13-06  
Academic Unit Undergraduate Studies Committee Chair Printed Name Date
2. Melissa Harris Melissa Harris 3/14/06  
Academic Unit Graduate Studies Committee Chair Printed Name Date
3. ACADEMIC UNIT CHAIR/DIRECTOR Melissa Harris 3/14/06  
Printed Name Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 100 West 17<sup>th</sup> Ave. or fax it to 866-8576. Attach the syllabus and any supporting documentation in an e-mail to [academic@uconn.edu](mailto:academic@uconn.edu). The ASC Curriculum Office will forward the request to the appropriate committee.
5. Guyon Proctor Guyon Proctor 5/16/06  
COLLEGE CURRICULUM COMMITTEE Printed Name Date
6. Edward Adelson Edward Adelson 5/18/06  
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

Course coordinator:  
Professor or GTA:  
Office, email, phone:  
Office hours:

Time: MWF 48 min.  
Call number:

Prerequisite: Music 422

Course Description: The course studies compositional techniques and formal techniques heard in music representative of the twentieth century, by composers such as Bartok, Debussy, Ligeti, Penderecki, Reich, Schoenberg, Stockhausen, Stravinsky, and Webern. New ways of organizing musical elements in the absence of tonality will be examined.

Texts:

Clendinning and Marvin *The Musician's Guide to Theory and Analysis* (W.W. Norton, New York: 2005). Buy the package at the bookstore that includes Text, Workbook, Anthology, and 3-CD set. ISBN # 0-393-15584-6

**You will need music staff paper and pencil to take notes in class and for some homework assignments**

Goals:

- 1) To understand how music of the twentieth century is organized using modes, synthetic scales, sets, serial rows, and to recognize examples of these basic elements in a variety of musical styles.
- 2) To examine recent developments in the organization of rhythm, meter, duration and form.
- 3) To analyze musical examples using pitch-class set theory and serial theory
- 4) To write short compositions demonstrating the techniques studied.

Web Site: The course will use a CARMEN website. All registered students can find scores not found in the anthology and overheads used in class, review sheets, and other materials that will help you prepare for, take notes during, and review after class on the CARMEN web site. Dates will be given next to each overhead to indicate when I plan to use the overhead. Print overheads and bring them with you to class.

Grading:

There will be numerous written assignments from the workbook to hand in, as well as reading assignments in the text. Written assignments include one three-page essay and three composition projects, as outlined in the schedule that follows. The essay and the three composition projects will each earn double the credit of the other individual homework assignments. There will be two short quizzes.

Grades will be calculated using the following percentages:

Homework	=35%
Quizzes	=20%
Midterm	=20%
Final	=25%

Grade scale:

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+,  
63-67=D

Homework is due at the **beginning** of class. Unexcused late homework is given 1/2 credit. No credit will be given for homework that is more than one week late. Absence from class due to illness must be excused with a written statement from your doctor, a phone message for the instructor before class, or an email message to the instructor before class. Any other absence from class should be discussed with the instructor in advance, and homework submitted before the absence. Absences not discussed with the instructor will be unexcused. Any quiz or exam missed due to an unexcused absence will not be made up. Talk with the instructor to schedule a time to make up an **excused** quiz or exam.

Academic Integrity

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<u>Schedule</u>	(C-M refers to the Clendinning Marvin text)	<u>Homework due</u> Page numbers from C-M workbook
Week 1	Modes, Scales, and Sets C-M Chapter 30	HW#1 Due Friday pp368-371
Week 2	Analysis with Sets C-M Chapter 31	HW #2 Due Mon. pp. 373-382 HW #3 Due Friday pp.387-390
Week 3	Sets and Set classes C-M Chapter 32	<b>Quiz Monday</b> HW #4 Due Wed. p. 391-392 HW #5 Due Friday p. 399-402
Week 4	Practice analysis C-M 30-32 Review	HW#6 Due Wed. p. 396-398 (Write answers as a <b>3-page essay</b> ) HW #7 Due Friday pp.403-407
Week 5	<b>Midterm exam on Monday</b> Serialism C-M Chapter 33	HW #8 Due Friday pp. 409-412
Week 6	Serialism II C-M Chapter 34	HW #9 due Monday pp. 413-415 HW #10 <b>Composition</b> .p.413
Week 7	Rythm, meter, duration C-M Chapter 35	HW #11 due Monday 421-422, 424 HW #12 due Wed. pp. 437-445 HW #13 due Friday p. 447 Two-voice <b>composition</b> at top of page
Week 8	Form in the 20 <sup>th</sup> century C-M Chapter 36	<b>Quiz Monday</b> HW #14 due Wed. pp. 447-450 HW #15 due Fri pp.457-459 Analysis part.
Week 9	Recent techniques C-M Chapter 37	HW #16 Due Mon. p. 462-463 A and B, HW #17 due Wed. p463-467, C and D.
Week 10	Review	HW #18 Due Mon. p. 469, A, B, OR C. (Final <b>composition</b> project) HW #19 Due Wed pp. 471-474, A. and B.
	Final Exam	

**The Ohio State University**  
**Colleges of the Arts and Sciences New Course Request**

Music			
Academic Unit			
Music			
Book 3 Listing (e.g., Portuguese)			
505 Junior Recital			
Number	Title		
U 0			
18-Character Title Abbreviation		Level	Credit Hours
Summer	Autumn X	Winter	Spring
Year		2008	

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences New Course Request</b>
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Music					
Academic Unit					
Music					
Book 3 Listing (e.g., Portuguese)					
505		Junior Recital			
Number	Title				
			U		0
18-Character Title Abbreviation			Level	Credit Hours	
Summer	Autumn X	Winter	Spring	Year	2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

### A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

Required junior recital for the Bachelor of Music Performance and Bachelor of Music Education degrees.

Quarter offered: AWS                      Distribution of class time/contact hours: arr

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Two quarters of 501 or 502.

Exclusion or limiting clause: none

Repeatable to a maximum of \_\_\_\_ credit hours.

Cross-listed with:

Grade Option (Please check): Letter ☐ S/U X Progress ☐ What is course is last in the series? \_\_\_\_\_

Honors Statement: Yes ☐ No X☐ GEC: Yes ☐ No X☐ Admission \_\_\_\_\_

Condition \_\_\_\_\_

Off-Campus: Yes ☐ No X☐ EM: Yes ☐ No X☐ Course: Yes ☐ No X☐

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

### B. General Information

Subject Code 500903 Subsidy Level (V, G, T, B, M, D, or P) B

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

The recital is a requirement for Bachelor of Music Education and Bachelor of Music majors. There is currently no indication on advising reports that students have met this degree requirement.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): X Required on major(s)/minor(s) BM performance/ BME

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

No new funding required. A section of this course will be assigned to all studio faculty in the School of Music. Each Faculty will record the grade at the end of the quarter following the recital.

No new funding required. A section of this course will be assigned to all studio faculty in the School of Music.  
Each

Faculty will record the grade at the end of the quarter following the recital.

- [illegible]

1. Name of the subject: STHE 10101: THE TRANSDISCIPLINARY COMPASSION OF THE  
2. Approved author(s): Davidson 3. Project number: 10101 4. Date: year 10101 5. After the page: year 10101  
6. Page:

- <sup>7</sup> See your own presentation to the second electronic day and this manual for information on performance.

8. The above has been discussed with and has the concurrence of the following professor in reading this course on its own merits and not on the basis of properly needed interests and/or a social effect, either good or bad.
- Not Approved \_\_\_\_\_

Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the 25A curriculum manual and e-mail to: [resub@utb.edu](mailto:resub@utb.edu).

[Downloaded from ascelibrary.org by University of California, San Diego on 06/09/14. Copyright ASCE. For personal use; all rights reserved.](#)

Approval Process The agency is the only one that can approve a child's placement.

[illegible][illegible]

ACADEMIC UNIT CHAIR DIRECTOR

Printed Name \_\_\_\_\_ Date \_\_\_\_\_

After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 100 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [asc@osu.edu](mailto:asc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

COLLEGE CURRICULUM COMMITTEE

Printed Name \_\_\_\_\_ Date \_\_\_\_\_

12797

ARTS AND SCIENCES EXECUTIVE JEAN

Printed Name: \_\_\_\_\_ Date: \_\_\_\_\_

198

*E. coli* O157:H7 was detected in 10% of the samples collected from the water supply.

[illegible]

• *Chlorophyll a* (Chl *a*)

10. *Source: <http://www.fishbase.org>. "List of Fish Species in the World, by Species and by Distributional Region." Accessed 10/10/2011.*

1.  $\frac{1}{2}$  2.  $\frac{1}{3}$  3.  $\frac{1}{4}$  4.  $\frac{1}{5}$  5.  $\frac{1}{6}$  6.  $\frac{1}{7}$  7.  $\frac{1}{8}$  8.  $\frac{1}{9}$  9.  $\frac{1}{10}$  10.  $\frac{1}{11}$  11.  $\frac{1}{12}$  12.  $\frac{1}{13}$  13.  $\frac{1}{14}$  14.  $\frac{1}{15}$  15.  $\frac{1}{16}$  16.  $\frac{1}{17}$  17.  $\frac{1}{18}$  18.  $\frac{1}{19}$  19.  $\frac{1}{20}$  20.  $\frac{1}{21}$  21.  $\frac{1}{22}$  22.  $\frac{1}{23}$  23.  $\frac{1}{24}$  24.  $\frac{1}{25}$  25.  $\frac{1}{26}$  26.  $\frac{1}{27}$  27.  $\frac{1}{28}$  28.  $\frac{1}{29}$  29.  $\frac{1}{30}$  30.  $\frac{1}{31}$  31.  $\frac{1}{32}$  32.  $\frac{1}{33}$  33.  $\frac{1}{34}$  34.  $\frac{1}{35}$  35.  $\frac{1}{36}$  36.  $\frac{1}{37}$  37.  $\frac{1}{38}$  38.  $\frac{1}{39}$  39.  $\frac{1}{40}$  40.  $\frac{1}{41}$  41.  $\frac{1}{42}$  42.  $\frac{1}{43}$  43.  $\frac{1}{44}$  44.  $\frac{1}{45}$  45.  $\frac{1}{46}$  46.  $\frac{1}{47}$  47.  $\frac{1}{48}$  48.  $\frac{1}{49}$  49.  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NAME	DATE	TIME	LOCATION	REMARKS
JOHN F. WILKINS	11-11-68	10:00	11-11-68	11-11-68

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# THE OHIO STATE UNIVERSITY

## SCHOOL OF MUSIC

MUSIC 505: Junior Recital

1 to 2 credits

### **Course Goals:**

This course is intended for the undergraduate student who is preparing the junior recital as a requirement for the Bachelor of Music and Bachelor of Music Education degrees.

### **Course Objectives:**

#### Bachelor of Music Education (1 credit)

- Prepare and present a public solo recital on campus.
- Demonstrate mastery of the instrument at the junior level
- Demonstrate artistry through stylistic interpretations of the repertoire according to standard performance practices
- Demonstrate the ability to research appropriate historical periods and compositional styles.

#### Bachelor of Music Performance (2 credits)

- Prepare and present a public solo recital on campus.
- Demonstrate independent work on technique and artistic expression.
- Demonstrate artistry through stylistic interpretations of the repertoire according to standard performance practices
- Demonstrate master of the instrument at the junior level in the B.M. Performance degree.
- Demonstrate the ability to research appropriate historical periods and compositional styles.

### **Pre-Requirements:**

- Student has junior standing (rank 3).
- Student is in the third quarter of Music 501.xx or 502.xx.
- Repertoire for the recital and duration of the program must be approved by the student's studio instructor at least four weeks prior to the scheduled recital date.
- Student has passed hearing by area faculty.

### **Course Grading: Satisfactory/Unsatisfactory**

To receive a grade of satisfactory, the student must:

- Show progress in developing mastery of the instrument.
- Demonstrate the technical and artistic ability required for the instrument at the junior



level.

- Pass the hearing by area performance faculty
- Adhere to all policies of the Scheduling Office in the School of Music with regard to scheduling the recital date, dress rehearsal, stage requirements, recording, and submission of the printed program
- Some applied instructors may require program notes to be prepared by the student.

Applied Instructor:

Office Telephone:

E-mail address:

*Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss your specific needs. Please contact the Office for Disability Services at (614) 292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.*



**MEMORANDUM**

**TO:** Edward Adelson, Associate Executive Dean  
**FROM:** David Frego, Associate Director, School of Music  
**SUBJECT:** Withdraw of MUS 521: Form and Analysis  
**DATE:** 28 June 2006

---

Jessica Mercerhill sent me a note indicating that Arts and Sciences Curriculum Committee requires a cover letter indicating how the decrease in credit hours from the withdraw of MUS 521 will affect the majors.

As a way of background information for the committee, let me begin by saying that 521 *Form and Analysis* has been a required course for all B.A. in Music, B.M. and B.M.E. students. Students normally take this course upon completion of the core music theory requirements. The music theory faculty have decided to reorganize their curriculum and have imbedded the content of this course into the second year, second quarter theory curriculum. This will create a more natural flow of music theory knowledge, plus align the content of form and analysis with the musicology core sequence. The information that was originally in the second year, second quarter course, *19<sup>th</sup> Century Chromatic Harmony*, will be moved to a new elective course, MUS 620.

The decrease in credit hours from theory is part of the total curriculum restructure for all undergraduate degrees. The music faculty has recently approved the increase in credit hours of MUS 240 from one credit hour to three. This increases the total package to 12 credits of musicology, which will have an effect on the current GEC humanities offering of history. We will be proposing to substitute music history for this requirement.

In summary, if the Arts and Sciences Curriculum Committee agree to the curriculum revisions, there will be a total reduction of six credits for B.A. in Music, B.M., and B.M.E. degrees. This will be a needed relief for our music majors, who currently have graduation requirements of 191 credit hours for B.A. in Music to 208 for B.M.E. Students in the B.A. program can substitute music elective hours to maintain the minimum graduation requirement.

cc: Jessica Mercerhill, ASC Curriculum Office *RLA*  
cc: Susan Van Pelt Petry, Department of Dance

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences Course Withdrawal Request</b>
--

Music	Form and Analysis
Academic Unit	Title of the course
Music	521
Book 3 Listing (e.g., Portuguese)	Course Number
Summer      Autumn x      Winter      Spring	Year 2006
Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.	
1. Is this course required by any academic unit in its curriculum? Yes <u>xx</u> No <u>    </u>	
List units (if appropriate)	
2. Is this request contingent upon other requests? Yes <u>x</u> No <u>    </u>	
Change in Music 422, change in Music 423, and addition of Music 619.	
List request(s) (if appropriate)	
3. How many students were enrolled the last year of offering? <u>87</u>	
4. What are the reasons for withdrawal? <u>Content will be covered in Music 422. We propose to reorganize the sequence of materials in the core undergraduate music theory program. Material that was previously taught in Music 521 will be moved to 422. Material from 422 will be moved to 423 and to a new course, Music 619.</u>	

Approval Process: The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. <u>R. J. David Frego</u>	R. J. David Frego	3-13-06
Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. <u>Mellessenah Morris</u>	Mellessenah Morris	3/14/06
Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. <u>Mellessenah Morris</u>	Mellessenah Morris	3/14/06
ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date
4. AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 105 BROWN HALL, 190 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.		
5. <u>RICHARD HARNED</u>	RICHARD HARNED	10/12/06
COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. <u>Edward V. Adelstein</u>	Edward V. Adelstein	10/17/06
ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

# The Ohio State University

## Colleges of the Arts and Sciences New Course Request

Music

Academic Unit  
Music

Book 3 Listing (e.g., Portuguese)  
601.12 Jazz Piano

Number Title  
Jazz Piano U 1, 2

18-Character Title Abbreviation Level Credit Hours

Summer Autumn x Winter Spring Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

**Elective applied music instruction at the senior level for students in the BME curriculum; continuation of study of literature, technique, and musicianship.**

Quarter offered: **AU WI SP** Distribution of class time/contact hours: **1 1 hr lesson, studio cl arr.**

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): no

Prerequisite(s): **501 and permission of applied area faculty. Open to other qualified students within the limits of instructional facilities by permission of the director of School of Music.**

Exclusion or limiting clause

Repeatable to a maximum of 8 credit hours.

Cross-listed with:

Grade Option (Please check): Letter ☒ S/U ☐ Progress ☐ What course is last in the series? \_\_\_\_\_  
Honors Statement: Yes ☐ No ☒ GEC: Yes ☐ No ☒ Admission Condition  
Off-Campus: Yes ☐ No ☒ EM: Yes ☐ No ☒ Course: Yes ☐ No ☒

Embedded Honors Statement: Yes ☐ No ☒

Service Learning Course\*: Yes ☐ No ☒ \*To learn more about this option, please visit

<http://artsandsciences.osu.edu/currofc/>

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

Subject Code \_\_\_\_\_ Subsidy Level (V, G, T, B, M, D, or P) B

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

Course will provide 600 level instruction for Jazz instruments.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): ☐ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)

☒ An elective within major(s)/minor(s) ☐ A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
No new funding will be required. Enrolments are expected to be very small and can be absorbed by existing Faculty resources.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes ☐ No ☒ List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 201 401 501

6. Expected section size 0-5 Proposed number of sections per year: 3

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes ☐ No ☒

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):  
Not Applicable ☒

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascurof@osu.edu](mailto:ascurof@osu.edu).

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. L. B. D. Lora Gingrich 10-8-2007  
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. McGeehan Morris 10/8/07  
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3. ACADEMIC UNIT CHAIR/DIRECTOR McGeehan Morris 10/8/07  
 Printed Name Date

-3275717. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18<sup>th</sup> Ave. or fax it to 688-5878. Attach the syllabus and any supporting documentation in an e-mail to [ascurof@osu.edu](mailto:ascurof@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

4. Amanda Fox 12-3-07  
 COLLEGE CURRICULUM COMMITTEE Printed Name Date

5. Edward Abdel 11-30-07  
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

6. Graduate School (if appropriate) Printed Name Date

7. University Honors Center (if appropriate) Printed Name Date

8. Office of International Education (if appropriate) Printed Name Date

9. ACADEMIC AFFAIRS Printed Name Date

Music 601.12 Jazz Piano      Syllabus  
Applied Music (Principal)

Arranged

**Prerequisite:** Three quarters of 501, passing level-change jury, and/or written permission of applied area faculty.

**Course Description and objectives:** The course provides studio instruction in Jazz Piano as an elective for BME majors and BM non-performance majors. The course will develop the student's professional musicianship and technique and provide knowledge of advanced Jazz Piano literature. The course provides additional expertise in Jazz Piano pedagogy. The course helps student develop proficient sight-reading abilities on the Jazz Piano.

**Objectives:** After the completion of three quarters of 601.12 the successful student will have:

- 1) *Reviewed previous requirements with additional material as assigned.*
- 2) *Mastered or made progress in learning fifteen new standard tunes at an appropriate level.*
- 3) *Mastered or made progress in learning an appropriate body of solo literature.*
- 4) *Made progress in developing professional improvisational skills.*
- 5) *Attends lesson prepared and on time. Attends all studio classes and jazz piano recitals on campus*
- 6) *Fulfills concert report and attendance requirements*

**Grade scale:**

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D

**Grading:**

Grades will be calculated using the following percentages:

Lesson preparation =30%

Lesson execution                      =30%

Attendance                                =20%

Jury    =20%

**Academic Integrity**

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic

misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))."

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**The Ohio State University**  
**Colleges of the Arts and Sciences New Course Request**

Music \_\_\_\_\_

Academic Unit  
 Music

Book 3 Listing (e.g., Portuguese)  
 602.72 Jazz Percussion

Number Title  
 Jazz Percussion U 4

18-Character Title Abbreviation Level Credit Hours

Summer Autumn x Winter Spring Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

Applied music instruction required in BM curricula in performance to develop professional qualities of musicianship; full recital required in senior year.

Quarter offered: AU WI SP Distribution of class time/contact hours: 1 1 hr lesson, studio cl arr.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): no

Prerequisite(s): 502 and written permission of applied area faculty.

Exclusion or limiting clause:

Repeatable to a maximum of \_ 24 \_ credit hours.

Cross-listed with:

Grade Option (Please check): Letter ☒ S/U ☐ Progress ☐ What course is last in the series? \_\_\_\_\_

Honors Statement: Yes ☐ No ☒

GEC: Yes ☐ No ☒

Admission Condition

Off-Campus: Yes ☐ No ☒

EM: Yes ☐ No ☒

Course: Yes ☐ No ☒

Embedded Honors Statement: Yes ☐ No ☒

Service Learning Course\*: Yes ☐ No ☒ \*To learn more about this option, please visit

<http://artsandsciences.osu.edu/currofc/>

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

Subject Code \_\_\_\_\_ Subsidy Level (V, G, T, B, M, D, or P) \_\_\_ B  
 ?

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

Course will provide 600 level instruction for Jazz performance majors. Addition of this course will bring our Jazz Performance degree in line with National Association of Schools of Music standards.



2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): ☒ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)  
☐ An elective within major(s)/minor(s) ☐ A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
 No new funding will be required. Requirements for applied study on traditional instruments are being deleted from the Jazz degrees. The resource will be reallocated to fund the additional jazz applied study.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes ☒ No ☐ List: Approval of changes in BM Jazz Studies, performance degree

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 201 401 502

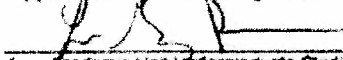

6. Expected section size 0-5 Proposed number of sections per year: 1 each quarter

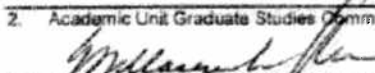
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes ☐ No ☒

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):  
 Not Applicable ☒

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascuro@osu.edu](mailto:ascuro@osu.edu).

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  Lori Graham  10-8-2007  
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2.  McRae  10/8/07  
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3. ACADEMIC UNIT CHAIR/DIRECTOR  McRae  10/8/07  
 Printed Name Date

-3276717. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascuro@osu.edu](mailto:ascuro@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

4.  Amanda Fox  12-3-07  
 COLLEGE CURRICULUM COMMITTEE Printed Name Date

5.  Emerald  11-30-07  
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

6. Graduate School (if appropriate) Printed Name Date

7. University Honors Center (if appropriate) Printed Name Date

8. Office of International Education (if appropriate) Printed Name Date

9. ACADEMIC AFFAIRS Printed Name Date

**Applied Music 602.72 Jazz Percussion**  
**Music (Major) 1 hr. Arranged**

**Syllabus**

**Prerequisite:** Three quarters of 502, passing level-change jury, and/or written permission of applied area faculty.

**Course Description and objectives:** The course provides studio instruction in Jazz Percussion for BM Jazz Studies Performance majors. The course will develop the student's professional musicianship and technique and provide knowledge of advanced Jazz Percussion literature. The course provides additional expertise in Jazz Percussion pedagogy. The course helps student develop proficient sight-reading abilities on Jazz Percussion Instruments. Concurrent registration in 605.72 during the third quarter of 602 is required.

**Texts:**

**Solos:**

**Objectives:** After the completion of three quarters of 602.72 the successful student will have:

- 1) Mastered or made progress in learning fifteen new etudes at an appropriate level.
- 2) Mastered or made progress in learning an appropriate body of solos/standards.
- 3) Made progress in developing professional improvisational skills.

**Grading:**

Grades will be calculated using the following percentages:

Lesson preparation	=30%
Lesson execution	=30%
Attendance	=20%
Jury	=20%

**Grade scale:**

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D

**Academic Integrity**

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))."

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**The Ohio State University**  
**Colleges of the Arts and Sciences New Course Request**

**Music** \_\_\_\_\_

**Academic Unit**

Music

**Book 3 Listing (e.g., Portuguese)**

620 Extended Tonality from Wagner to Hindemith: Theory and Analysis

**Number**

Extended Tonality

UG

3

**18-Character Title Abbreviation**

**Level**

**Credit Hours**

**Summer**

**Autumn XX**

**Winter**

**Spring**

**Year 2007**

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

**Description (not to exceed 28 words):**  
of the nineteenth century to World War II.

Systematic analytic observation of tonal art music from the last decades

**Quarter offered:** AU

**Distribution of class time/contact hours:** 3 cl

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

**Prerequisite(s):** Music 423

**Exclusion or limiting clause:**

**Repeatable to a maximum of** \_\_\_\_\_ **credit hours.**

**Cross-listed with:**

**Grade Option (Please check):** Letter ☒ XX ☐ SAU ☐ Progress ☐ What is course is last in the series? \_\_\_\_\_

**Honors Statement:**

Yes ☐ No ☒ x

**GEC:**

Yes ☐ No ☒ x

**Admission Condition**

**Off-Campus:**

Yes ☐ No ☒ x

**EM:**

Yes ☐ No ☒ x

**Course:** Yes ☐ No ☒ x

**Other General Course Information:**

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

**Subject Code** \_\_\_\_\_ **Subsedy Level (V, G, T, B, M, D, or P)** \_\_\_\_\_

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

**1. Provide the rationale for proposing this course:**

The material covered in the proposed course had been introduced in Music 422 and 423, but is being removed from that sequence. The material can not be dealt with in enough detail, or at the level of sophistication necessary at the 400 level. The course content can be more successfully taught at a higher level, and with Music 423 as a prerequisite. Music 423 will introduce concepts covered in more detail in Music 620.

**2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.**

This course is (check one): ☒ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)

☒ An elective within major(s)/minor(s) ☐ A general elective:

Required for Music Theory BM majors, Required for BM Composition majors. Elective for BA Music majors, Elective for MA Music Theory majors ~~And others? Conducting MA?~~

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
The elimination of Music 521 will make it possible to implement the new course.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes ☒ No ☐ List: Elimination of Music 521, change in 422 and change in 423

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: \_\_\_\_\_

6. Expected section size: 20 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes ☒ No ☐

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):  
Not Applicable ☒

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascuro@kpsu.edu](mailto:ascuro@kpsu.edu).

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. R. J. David Frey R. J. David Frey 4/16/06  
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Kenneth T. Williams Kenneth T. Williams 4/13/06  
Academic Unit Graduate Studies Committee Chair Printed Name Date

3. McKenziah Morris McKenziah Morris 4/26/06  
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 104 Brown Hall, 100 West 17<sup>th</sup> Ave. or fax it to 686-8678. Attach the syllabus and any supporting documentation in an e-mail to [ascuro@kpsu.edu](mailto:ascuro@kpsu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5. Amanda Fox Amanda Fox 12-3-07  
COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. Edward Adels Edward Adels 11-30-07  
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

# Music 620 SYLLABUS

170<sup>121</sup>  
Autumn 2007

Music 620 Extended Tonality from Wagner to Hindemith: Theory and Analysis  
U G 3

3 cl. [MWF] Prerequisite: 423 Call number:

Professor:

Office, email, phone:

Office hours:

Course Description:

The course examines tonal art music written in the last decades of the nineteenth century to World War II, by composers including Wagner, Liszt, Wolf, Brahms, Debussy, Ravel, Ives, Copland, Stravinski, Scriabin, Bartok, Hindemith, Prokofiev, Shostakovitch, Britten, Barber, and Messiaen. The course introduces--and teaches students the appropriate use of--technical vocabulary essential to the study of this repertoire. The course helps students develop skills to make the important distinction between systematic analytic observation and descriptive comment.

Required textbook:

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*, Third edition.  
Upper Saddle River, NJ: Pearson Prentice Hall, 2006

Supplemental Bibliography:

Benjamin/Horvitt/Nelson: *Music for Analysis*. Boston: Houghton Mifflin, 1978

Kostka/Graybill: *Anthology of Music for Analysis*. Upper Saddle River, NJ:  
Pearson Prentice Hall, 2004

Turek, Ralph: *Analytical Anthology of Music*, 2nd ed. New York: McGraw-Hill, 1994

Lester, Joel: *Analytic Approaches to Twentieth-Century Music*. New York: Norton, 1989

Persichetti, Vincent: *Twentieth-Century Harmony*. New York: Norton, 1961

Samson, Jim: *Music in Transition*. New York: Norton, 1977

Course Objectives:

To develop an analytic understanding of the changing nature of tonal art music from the last decades of the nineteenth century to World War II, students examine a sizable number of works by the composers listed in the course description.

Two issues are stressed:

- 1) the command of an essential technical vocabulary, and
- 2) the importance of systematic analytic observation as opposed to superficial description.

Class presentations, supplemented by materials in the textbook, provide abundant models to stimulate the mastery of analytic and linear-writing skills.

**DISABILITY SERVICES:** Students with disabilities that have been certified by the Office for Disability Services are welcome, will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Academic Integrity:**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (faculty Rule 3335-5-487). See the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).”

**Grading philosophy:**

An excellent attendance record, timely completion of assignments, active participation in class—these are indicators that students are motivated to learn. Although these indicators are very important, a thorough examination process is needed to assess a student’s attainment level. Ultimately, demonstrated quality of thought counts most.

There will be eight written **homework assignments** to hand in. Homework will involve musical analysis and brief prose interpretation of musical analysis. Homework assignments are listed on the schedule that follows. The goal in completing the assignments will be to develop facility using the analytic techniques presented in class and in the text and demonstrate the command of the essential technical vocabulary.

The **analysis project** will be collected during finals week. It will involve musical analysis of a piece of the student’s own choosing using techniques learned in this class. A five to seven page paper interpreting the musical analysis will accompany the score. The analytic techniques needed for the project and the skills that enable the student to separate systematic analytic observation from superficial description will be honed by completing the homework assignments throughout the quarter.

Approximate breakdown of grading percentages:

Attendance, participation	= 15%
Homework	= 25%
Midterm	= 25%
Analysis Project	= 10%
Final exam	= 25%

Grade scale:

93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-80=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-67=D



Week:

- I.           **Orientation**  
The implications of equal-tempered tuning; absolute enharmonic equivalence.  
Mod12 perspectives; movable-0 notation.  
Emancipation of dissonance; coloristic vs. functional harmony; tonal ambiguity.
  - II.          **Late 19<sup>th</sup>-century ultrachromaticism** [Kostka, chapt. 1]  
Reexamination of the properties of intervals.  
Seventh chords as primary referents.  
Contrapuntal manipulation; semitonal voice leading; voice-leading chords; the *omnibus* technique.  
Homework assignment: Analyze Brahms song
  - III.         Expanded tonal goals. [Kostka, chapt. 1]  
Chromatic sequence; exact sequence; essential vs. decorative chromaticism.  
Chromatic mediant relationships.  
Symmetrical relationships.  
Homework assignment: Analyze Wolf song or passage from Wagner
  - IV.         **Twentieth-century practices** [Kostka, chapt. 2]  
Impressionism vs. neoclassicism.  
Scales I: church modes; pentatonic scales; hexatonic scales; artificial scales.  
Analyze Debussy *Prelude*
  - V.          Chords I: extended tertian chords; quartal and quintal chords. [Kostka, chapt. 3]  
Scriabin's "mystic" chord(s); whole-tone chords; polychords  
Parallelism; layered organization. [Kostka, chapt. 4]  
Pandiatonicism. [Kostka, chapt. 5]  
Homework assignment: Analyze Scriabin excerpt
  - VI.         Review and Midterm Exam  
Scales II: Octatonic scales; modes of limited transposition. [Kostka, chapt. 2]
  - VII.        Chords II: tertian chords with added notes; chords with split chord members. [Kostka, chapt. 3]  
Mixed-interval chords; tone clusters; "wrong-note" harmony.  
Melodic organization; motivic use of pitch-class cells. [Kostka, chapt. 4]  
Bi-tonality and polytonality; tonal instability; tonal pillars. [Kostka, chapt. 5]  
Homework assignment: Analyze Stravinsky excerpt
  - VIII.       New theories of harmonic progression and centrality.  
Hindemith's tonal system [Kostka, chapt. 5]  
Homework assignment: Analyze Hindemith excerpt
  - IX.         Complexities of rhythm and meter [Kostka, chapt. 6]  
Syncopation; additive rhythm.  
Changing time signatures; nontraditional signatures; polymeters.  
Homework assignment: Analyze Bartok excerpt
  - X.          Discussion of the analysis project.  
New treatments of form. [Kostka, chapt. 7]  
The properties of an effective analytical essay.  
Homework assignment: Analyze Messiaen excerpt
  - XI.         **Review of analytical procedures**  
General Review  
Homework assignment: Analyze Barber excerpt
- Final Exam : Two hours

**MEMORANDUM**

**TO:** Jessica Mercerhill, ASC Curriculum Office  
**FROM:** David Frego, School of Music  
**SUBJECT:** New Courses: X05 Recital Series  
**DATE:** June 29, 2006

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Please find attached four new course proposals to cover Junior, Senior, Masters, and Doctoral recitals.

The School of Music does not currently offer a course for student recitals. This has created a problem with graduation check because recitals are degree requirements, yet do not show up on the transcript, nor are they visible during a graduation check. In checking with our benchmark institutions, recitals are indicated on student transcripts.

The recital is the equivalent to a capstone experience for musicians. This experience needs to be acknowledged and graded.

Note that the recognition of this existing degree requirement will not change the total credit hours needed to graduate. Graduate students will reduce their credits of 998 or 999 by two credits for each recital. Undergraduate students will reduce their applied lesson credits by the amount of credits needed to complete the recital.

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences New Course Request</b>
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Music

Academic Unit

Music

Book 3 Listing (e.g., Portuguese)

605 Senior Recital

Number

Title

U 0

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn X

Winter

Spring

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

Required senior recital for the Bachelor of Music Performance degree.

Quarter offered: AWS

Distribution of class time/contact hours: arr

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Two quarters of 602

Exclusion or limiting clause: none

Repeatable to a maximum of \_\_\_\_\_ credit hours.

Cross-listed with:

Grade Option (Please check): Letter ☐ S/U X Progress ☐ What is course is last in the series?

Honors Statement:

Yes ☐ No X☐GEC: Yes ☐ No X☐

Admission

Condition

Off-Campus:

Yes ☐ No X☐EM: Yes ☐ No X☐Course: Yes ☐No X☐

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

Subject Code \_\_\_\_\_ 500903 \_\_\_\_\_

Subsidy Level (V, G, T, B, M, D, or P) \_\_\_\_\_

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

The recital is a requirement for Bachelor of Music majors. There is currently no indication on advising reports that students have met this degree requirement.

Attach a course syllabus that includes a topical outline of the course, student learning outcomes, major course objectives, textbooks used, assignments, methods of evaluation, and other course-related information.

ACADEMIC NITCHAR DIRECTOR

[illegible]

<p>AMANOVA FOX</p> <p>11/1/07</p>	<p>AMANOVA FOX</p> <p>11/1/07</p>
<p>EDWARD ALEX</p> <p>11/8/07</p>	<p>EDWARD ALEX</p> <p>11/8/07</p>

# THE OHIO STATE UNIVERSITY

## SCHOOL OF MUSIC

MUSIC 605: Senior Recital

2 credits

### Course Goals:

This course is intended for the undergraduate student who is preparing the senior recital as a requirement for the Bachelor of Music degree.

### Course Objectives:

- Prepare and present a public solo recital on campus.
- Demonstrate independent work on technique and artistic expression.
- Demonstrate artistry through stylistic interpretations of the repertoire according to standard performance practices
- Demonstrate master of the instrument at the senior undergraduate level in the B.M. Performance degree.
- Demonstrate the ability to research appropriate historical periods and compositional styles.

### Pre-Requirements:

- Student has senior standing (rank 4).
- Student is in the third quarter of 602.xx.
- Repertoire for the recital and duration of the program must be approved by the student's studio instructor at least four weeks prior to the scheduled recital date.
- Student has passed hearing by area faculty.

### Course Grading: Satisfactory/Unsatisfactory

To receive a grade of satisfactory, the student must:

- Show progress in developing mastery of the instrument.
- Demonstrate the technical and artistic ability required for the instrument at the junior level. *senior*
- Pass the hearing by area performance faculty
- Adhere to all policies of the Scheduling Office in the School of Music with regard to scheduling the recital date, dress rehearsal, stage requirements, recording, and submission of the printed program
- Some applied instructors may require program notes to be prepared by the student.

Applied Instructor:

Office Telephone:

E-mail address:

*Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss your specific needs. Please contact the Office for Disability Services at (614) 292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.*