

Course Material Submission Form

OAN Match Definition Form

Today's Date: 1/31/08

| | |
|---|-------------------------------------|
| Use this table to specify institutional data | |
| College/University: | Terra State Community College |
| Name and title of individual submitting on behalf of the college/university | |
| Name: | Lyn Sullivan |
| Title: | Director, Institutional Research |
| Address: | 2830 Napoleon Rd. Fremont, OH 43420 |
| Email: | lsullivan@terra.edu |
| Phone: | 419-559-2391 |
| Fax: | 419-334-3719 |

Indicate the reason for this submission:

New Course Match
 Course Renumbering Only (do not use for calendar changes)
 Revised Materials - Faculty review panel requested clarification
 Revised Materials - Institution submitting additional information
 Revised Materials - Course content revised by institution, including situations of both content and credit hour change
 Revised Materials - Other

Describe specific revisions being made for "Revised Materials" submissions:

Institutional Notes to Faculty Panel (the institution is encouraged to add any additional clarifications for this submission):

Table 1 – Use this table to describe the course match for which materials are being submitted for the first time or revised.

Proposed effective year and term of match (Final effective date will depend on actual approval of match by faculty panel. Effective Year and Term is the first term in which students taking the course will receive matching credit.)

Semester institutions complete this row:
 2008 Academic Year Summer Autumn Spring

Quarter institutions complete this row:
 20 Academic Year Summer Autumn Winter Spring

| | |
|--------------------------|---------------|
| Ohio Articulation | OAH052 |
|--------------------------|---------------|

| | |
|--|---|
| Number (OAN) (Use a separate form for each OAN.): | |
| Number of courses in the match: | 8 (up to 10) |
| Current status of match: | <input checked="" type="checkbox"/> First time submission <input type="checkbox"/> Approved <input type="checkbox"/> Submitted <input type="checkbox"/> Disapproved <input type="checkbox"/> Error <input type="checkbox"/> Resubmitted <input type="checkbox"/> Pending <input type="checkbox"/> Error with enrollment <input type="checkbox"/> Not submitted |
| Course or Courses being matched to or currently matched to the OAN listed above. (Course Numbers must be exactly what will appear on a student's transcript.): | Course Number |
| | 1. MUS1210 |
| | 2. MUS1220 |
| | 3. MUS1240 |
| | 4. MUS1250 |
| | 5. MUS2210 |
| | 6. MUS2220 |
| | 7. MUS2240 |
| | 8. MUS2250 |
| | 9. |
| 10. | |

| | | | | | |
|--|-------------------|-------------------------|--|---|-------------------|
| Table 2 - Use this table to submit course materials for the first time or to revise previously submitted course materials. You must submit each course in a separate form, repeating the match definition information in Table 1 above for each form submitted. | | | | | |
| Course Number. (Course Numbers must be exactly what will appear on a student's transcript.): | | MUS2250 | Course Title: | Aural Skills IV | |
| Hours (be sure that the hours for this course matches the hours in the OAN.) | | | | | |
| <input checked="" type="checkbox"/> Semester Hours | | | <input type="checkbox"/> Quarter Hours | | |
| Total Credit Hours | 1 | Lecture Hours | | Laboratory Hours (if applicable) | 2 |
| Course Placement in Major: | | | <input checked="" type="checkbox"/> Major Requirement <input type="checkbox"/> Major Elective <input type="checkbox"/> Major Not Offered <input type="checkbox"/> Other | | |
| Pre-Requisite Course work (if applicable) (Be sure this is consistent with the OAN definition): | | | | | |
| Prerequisite(s): MUS 2210 – MUSIC THEORY III / MUS 2240 – AURAL SKILLS III | | | | | |
| Co-requisite(s): MUS 2220 – MUSIC THEORY IV / MUSIC 2420 – CLASS PIANO IV | | | | | |
| Entry Level Skills and Knowledge: MUS 2210 / MUS 2240 Equivalent | | | | | |
| Catalog/Course Description: | | | | | |

MUS2250 - Continues to develop skills in sight singing and melodic, harmonic, and rhythmic dictation and detection. Integrates and puts into practice concepts of Music Theory

Texts/Outside Readings/Ancillary Materials (Be sure that the text meets performance expectations):

- Ottman, Robert W. *Music for Sight Singing*, 6th ed. New Jersey: Prentice Hall, 2004.
- Pencils (no pens), erasers, staff paper, class handouts.

Course Objectives and/or Plan of Work:

(Provide a clear indication of how the course objectives align with the matched OAN's learning outcomes. This will facilitate the faculty panel course review process.)

Learning Outcomes:

Through sight singing activities, dictation examples, music ear training software, and materials studied both inside and outside the classroom, students will be able to develop an understanding and practice of the following learning outcomes.

1. Identify and perform triplet division of un-dotted note values such as duplet division along with duplet division of dotted note values.
2. Perform effectively changing meter such as 5 and 7 signatures and Hemiola.
3. Effectively sing and recall highly chromatic melodies such a symmetrical collections of notes, whole-tone and octatonic scales with a thorough knowledge of twelve-tone melodies
4. Effectively produce rhythmic and melodic dictation employing methods discussed during the semester such as divided beat patterns in simple and compound meters.
5. Effectively employ pitch recall using all twelve chromatic pitches using the moveable "do" system.

General Education Outcomes:

General education learning outcomes reflect "the knowledge, perspective, and skills which are a part of the educational experience of all students." The faculty of Terra have identified the following general education outcomes for this course.

- 1.) Communicate Effectively
- 3.) Demonstrate an understanding of culture and knowledge of how to work effectively in a global and diverse culture and society.
- 4.) Employ methods of inquiry characteristics of natural sciences, social sciences, mathematics, and the arts and humanities.

Assessment of Student Learning:

This course includes a semester jury that is one of several exams be used by faculty to assess student academic performance in Aural Skill development. The music faculty will review all aural and dictation activities to assess and summarize the academic performance of students at this point in the program. The results of this assessment will be shared among the department faculty, used to identify needed changes or improvements, and submitted to the Student Academic Assessment Committee as part of the college's overall student academic assessment effort.

Plan of Work:

| Session | Activities |
|---------------|---|
| Week 1 | Melody and Rhythm: Triplet Division of Undotted note Values; Duplet Division |

| | |
|----------------|--|
| | of Dotted Note Values. Two-part drills. |
| Week 2 | Melody and Rhythm: Triplet Division of Undotted note Values; Duplet Division of Dotted Note Values with an emphasis on Sight Singing. Duets. Ear Training Exam #1. Sight Singing Exam #1. |
| Week 3 | Rhythm and Melody: Changing Meter Signatures; the Hemiola; Less Common Meter Signatures. Rhythmic Reading: Definitions and rhythmic reading exercises. Changing meter signatures |
| Week 4 | The Hemiola. Meters of 5 and 7, and other meters. Ear Training Exam #2. Sight-Singing Exam #2 |
| Week 5 | Rhythm and Melody: Further Subdivision of the Beat; Notation in slow Tempi. Rhythmic reading and Sight Singing. |
| Week 6 | More exercises with the Subdivision of the Beat; Notation in slow Tempi. Rhythmic reading and Sight Singing Ear Training Exam #3. sight singing Exam #3. |
| Week 7 | Melody: Chromaticism (III): Additional Uses of Chromatic Tones; Remote Modulation. Chromatic tones in less common intervals. The Neapolitan sixth. |
| Week 8 | More on the Neapolitan sixth. Remote Modulation. Ear Training Exam #4. Sight Singing Exam #4 |
| Week 9 | The Diatonic Modes and Twentieth-Century Music. Melody: The Diatonic Modes. Folk music examples. |
| Week 10 | Composed music with structural improvisation. Ear Training Exam #5. Sight singing Exam #5. |
| Week 11 | Rhythm and Melody: the Twentieth-Century. Meter and Rhythmic reading. Extensions of the traditional tonal system. |
| Week 12 | Symmetrical collections; the whole-tone and octatonic scales. Ear Training Exam #6. Sight Singing Exam #6. |
| Week 13 | Freely post-tonal melodies; twelve-tone melodies. Duets |
| Week 14 | Review Semester Concepts Ear Training Exam #7. Sight Singing Exam #7. |
| Week 15 | Review Semester Concepts |
| Week 16 | Ear Training/Sight Singing Final Exam |

Description of Assessment and/or Evaluation of Student Learning (The assessment plan needs to be appropriate for the expected rigor of the course) :

Grading:

This course is graded on a point system. Students are encouraged and may be asked to schedule one-on-one appointments with the instructor or to seek a tutor's assistance. Tutoring is available at no cost through Terra Student Support Services. Contact your instructor for more information. The grading scale for this course follows that set by the college in the student handbook.

ASSIGNMENTS: 20% TESTS: 20% PROJECT: 20%
QUIZZES: 20% PARTICIPATION: 20%

90-100% A 70-79% C 0-59% F
 80-89% B 60-69% D

Assessment of Student Learning:

This course includes a semester jury that is one of several exams be used by faculty to assess student academic performance in Aural Skill development. The music faculty will review all aural and dictation activities to assess and summarize the academic performance of students at this point in the program. The results of this assessment will be shared among the department faculty, used to identify needed changes or improvements, and submitted to the Student Academic Assessment Committee as part of the college’s overall student academic assessment effort.

Assessment grades for Aural Skills based on the following scale:

- **A:** Students demonstrating 90-100% accuracy on melodic, harmonic, and rhythmic activities.
- **B:** Students demonstrating 80-89% accuracy on melodic, harmonic, and rhythmic activities.
- **C:** Students demonstrating 70-79% accuracy on melodic, harmonic, and rhythmic activities.
- **D:** Students demonstrating 60-69% accuracy on melodic, harmonic, and rhythmic activities.
- **F:** Students demonstrating 0-59% accuracy on melodic, harmonic, and rhythmic activities.

Students demonstrating a “C” average or below may be asked to enroll in special ear-training sessions offered through the Department or the Music Academy.



Course Syllabus

MUS2250: Aural Skills IV

Department of Music & Performing Arts

Arts and Sciences Division

Class Days: MWF
AM

Class Time: 10:00 to 10:50

Location: D116

Laboratory: none

Credit Hours: 1

Contact Hours: 2

Lab Hours: 2

Lecture Hours: 0

Instructor: John Cipiti

Office Location: D100

Phone: (419) 559-2378

Email Address:

jcipiti@terra.edu

Office Hours: By Appointment

Division Office/Location: Arts & Science - A 202
1248

Division Fax: (419) 355-

Full-time Contact Person: Pam Aldrich

Phone(s): (419) 559-2147

Course Description: Continues to develop skills in sight singing and melodic, harmonic, and rhythmic dictation and detection. Integrates and puts into practice concepts of Music Theory

Prerequisite(s): MUS 2210 – MUSIC THEORY III / MUS 2240 – AURAL SKILLS III

Co-requisite(s): MUS 2220 – MUSIC THEORY IV / MUSIC 2420 – CLASS PIANO IV

Entry Level Skills and Knowledge: MUS 2210 / MUS 2240 Equivalent

Required Texts, Supplies and Equipment:

- Ottman, Robert W. *Music for Sight Singing*, 6th ed. New Jersey: Prentice Hall, 2004.
- Pencils (no pens), erasers, staff paper, class handouts.

Grading:

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QUIZZES: 20% PARTICIPATION: 20%

| | | |
|-----------|----------|---------|
| 90-100% A | 70-79% C | 0-59% F |
| 80-89% B | 60-69% D | |

Learning Outcomes:

Through sight singing activities, dictation examples, music ear training software, and materials studied both inside and outside the classroom, students will be able to develop an understanding and practice of the following learning outcomes.

6. Identify and perform triplet division of un-dotted note values such as duplet division along with duplet division of dotted note values.
7. Perform effectively changing meter such as 5 and 7 signatures and Hemiola.
8. Effectively sing and recall highly chromatic melodies such a symmetrical collections of notes, whole-tone and octatonic scales with a thorough knowledge of twelve-tone melodies
9. Effectively produce rhythmic and melodic dictation employing methods discussed during the semester such as divided beat patterns in simple and compound meters.
10. Effectively employ pitch recall using all twelve chromatic pitches using the moveable "do" system.

General Education Outcomes:

General education learning outcomes reflect "the knowledge, perspective, and skills which are a part of the educational experience of all students." The faculty of Terra have identified the

following general education outcomes for this course.

- 2.) Communicate Effectively
- 4.) Demonstrate an understanding of culture and knowledge of how to work effectively in a global and diverse culture and society.
- 4.) Employ methods of inquiry characteristics of natural sciences, social sciences, mathematics, and the arts and humanities.

Assessment of Student Learning:

This course includes a semester jury that is one of several exams be used by faculty to assess student academic performance in Aural Skill development. The music faculty will review all aural and dictation activities to assess and summarize the academic performance of students at this point in the program. The results of this assessment will be shared among the department faculty, used to identify needed changes or improvements, and submitted to the Student Academic Assessment Committee as part of the college's overall student academic assessment effort.

Assessment grades for Aural Skills based on the following scale:

- **A:** Students demonstrating 90-100% accuracy on melodic, harmonic, and rhythmic activities.
- **B:** Students demonstrating 80-89% accuracy on melodic, harmonic, and rhythmic activities.
- **C:** Students demonstrating 70-79% accuracy on melodic, harmonic, and rhythmic activities.
- **D:** Students demonstrating 60-69% accuracy on melodic, harmonic, and rhythmic activities.
- **F:** Students demonstrating 0-59% accuracy on melodic, harmonic, and rhythmic activities.

Students demonstrating a "C" average or below may be asked to enroll in special ear-training sessions offered through the Department or the Music Academy.

Course Requirements:

Participation:

It is the student's responsibility to participate in every class. If students are unable to participate in an activity or specific class, they must inform their instructor 24 hours prior to that class. Students may not make up lost participation points. Only in emergency situations will exceptions be given to this policy. Students should attend each class with required text, notebook, staff paper, assigned handouts, and pencil. The usage of cell phones, pagers, and any electronic devices are prohibited in class (points will be taken away for consistent use of named devices). Students not participating in regular class activities will reflect in the lowering of their final grade.

- Regular participation in sight singing, melodic and rhythmic dictation, interval and chord quality identification, and work with Practica Musica ear training software are considered daily activities. Difficulty increases as the course progresses.

Sight-Singing Assignments: You must come to class prepared to sing all assigned melodies fluently. You may be asked to sing the melodies individually or in small groups. If you are experiencing any sort of difficulty with the assignments, try to determine the cause of the problem and ways to remedy it. If you need assistance, please see me.

Ear-Training quizzes: I will give 4 quizzes throughout the semester. Try to learn from each dictation. Ear-training quizzes will not be made-up in the event of an absence from class.

Transcriptions: These will be taken from the various texts, or provided by me from other sources. Each transcription assignment will be turned in twice- the first time will be the rough draft where corrections and suggestions will be made by me. The second time will constitute your polished final version. All assignments must be completed by their deadlines and are due at the appointed class time.

Technical: The objective of this skills course is to increase your abilities to read, sing and listen perceptively to the type of music under consideration. Materials and structures idiomatic to the music constitute the core elements of the course. Therefore, you should direct yourself toward assimilation: the quicker you absorb and refine the required skills, the sooner you can apply them to real-life situations.

Plan of Work:

| Session | Activities |
|---------------|--|
| Week 1 | Melody and Rhythm: Triplet Division of Undotted note Values; Duplet Division of Dotted Note Values. Two-part drills. |
| Week 2 | Melody and Rhythm: Triplet Division of Undotted note Values; Duplet Division of Dotted Note Values with an emphasis on Sight Singing. Duets. Ear Training Exam #1. Sight Singing Exam #1. |
| Week 3 | Rhythm and Melody: Changing Meter Signatures; the Hemiola; Less Common Meter Signatures. Rhythmic Reading: Definitions and rhythmic reading exercises. Changing meter signatures |
| Week 4 | The Hemiola. Meters of 5 and 7, and other meters. Ear Training Exam #2. Sight-Singing Exam #2 |
| Week 5 | Rhythm and Melody: Further Subdivision of the Beat; Notation in slow Tempi. Rhythmic reading and Sight Singing. |
| Week 6 | More exercises with the Subdivision of the Beat; Notation in slow Tempi. Rhythmic reading and Sight Singing Ear Training Exam #3. sight singing Exam #3. |
| Week 7 | Melody: Chromaticism (III): Additional Uses of Chromatic Tones; Remote Modulation. Chromatic tones in less common intervals. The Neapolitan sixth. |
| Week 8 | More on the Neapolitan sixth. Remote Modulation. Ear Training Exam #4. Sight Singing Exam #4 |
| Week 9 | The Diatonic Modes and Twentieth-Century Music. Melody: The Diatonic Modes. Folk music examples. |
| Week | Composed music with structural improvisation. |

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| 10 | Ear Training Exam #5. Sight singing Exam #5. |
| Week 11 | Rhythm and Melody: the Twentieth-Century. Meter and Rhythmic reading. Extensions of the traditional tonal system. |
| Week 12 | Symmetrical collections; the whole-tone and octatonic scales. Ear Training Exam #6. Sight Singing Exam #6. |
| Week 13 | Freely post-tonal melodies; twelve-tone melodies. Duets |
| Week 14 | Review Semester Concepts Ear Training Exam #7. Sight Singing Exam #7. |
| Week 15 | Review Semester Concepts |
| Week 16 | Ear Training/Sight Singing Final Exam |

Policies

Course Withdrawing: If for any reason you need to withdraw from this course, be certain that you do so according to College procedure. It is your responsibility to know and follow this procedure. If you simply stop coming to class, without officially withdrawing from the course, your grade is an automatic “F.” Please follow official College procedure for withdrawing from this or any course.

College Academic Policies are located in the College Catalog. A copy of the current catalog may be picked up in any of the division offices or admissions. The list of college policies is also available online at <https://www.terra.edu/register/Collegecat/policies.asp>.

Support Services: The College offers a number of support services to assist in your success in this course and all courses. Among these services are the Writing & Math Center in B105, the Office of Learning Support Services, which coordinates the campus disability services and tutoring programs, the computer labs, and the computers in the atriums.

Any student who feels he/she may need an accommodation based on the documentation of a disability should contact the Office of Learning Support Services privately to discuss his/her specific issues. Please contact the OLSS at (419) 334-8400 X 208 or visit 100 Roy Klay Hall (Building A) to coordinate reasonable accommodations.

If you have a documented disability and are receiving academic accommodations through the Office of Learning Support Services, please schedule a meeting with your instructor in a timely manner so that we may discuss how these services will be arranged.

Tutoring services are available to students beginning the second week of every quarter. Students requesting tutoring services should obtain a tutor request form from the OLSS in 100 Roy Klay Hall (Building A) or online at the Terra website. Please note that instructor verification and

acceptance of the Student Learner Agreement is necessary for all tutoring requests. All requests should be submitted to 100 Roy Klay Hall (Building A).

Additional Documentation:

OBR Use

| | |
|--|--|
| Approved-Effective Date | |
| Pending (i.e. Additional Information Requested) | |
| Disapproved | |
| Today's Date | |

Course Material Submission Form

Instructions and notes

1. Submit completed forms to atpanels@regents.state.oh.us.
2. Use this form to define course matches and to submit new or revised course materials for faculty panel review. Please do not submit a form for multiple OANs or Courses.
3. For course renumbering and credit hour revision, remember to withdraw the old match.
4. For course renumbering and credit hour revision, you may want to include information about how the new numbers relate to the old in the Institutional Notes to the Faculty Panel.
5. Click check boxes to check the item. Text fields will expand as you enter information. Press tab to move forward through form. Press Shift-tab to move backward. Note that these tables are implemented as MS Word tables. Keep that in mind as you are copying and pasting between your syllabi and this form. It is possible to paste tables as nested tables. Use the Edit Menu "Paste as Nested Tables" selection.
6. Once you are done entering your information, save the data file. Under the File menu, choose "Save as" and then enter the name (no spaces!) of the file using the following naming conventions:
 - a. For course material submissions: **Institution-OAN-Course Number-Sequence-Version. Institution** is the 4 character HEI institution designation. **OAN** is the Ohio Articulation Number whose match is being defined or revised. **Course Number** is the **transcript** course number. **Sequence** is an indication of which course of a multi-course match is addressed in this form. The sequence is of the form (n of m) for an m-course match. For example, 1 of 1 for a single course match or 1 of 2 and 2 of 2 for a 2 course match. **Version** is a number indicating the revision number of this submission. Start with "Ver1" for the first time submission and include the "Ver".

Example:

If you are submitting course materials for Rhodes Community College MATH110 for OMT005 the name of the file would be LMTC-OMT005-MATH110-(1 of 1)-Ver1.

If you are submitting course materials for Rhodes Community College MATH111 and MATH112 for OMT006 the name of the files would be LMTC-OMT006-MATH111-(1 of 2)-Ver1 and LMTC-OMT006-MATH112-(2 of 2)-Ver1.

7. Course materials must be submitted according to timelines below:

Considering the submissions of **new** courses for TAG matches, our goal is to work toward a timeline as follows:

| | |
|---|-----------------|
| Submit Course Material: | Start of Term 1 |
| Faculty Panels Review Submitted Courses: | During Term 1 |
| Approved course is effective: | Start of Term 2 |
| Approved course is matched for transcript processing: | Term 3 |

A new match will have to be approved according to the timeframes below:

Course Approval Sample Timelines

Quarter Institutions

| | Summer | Autumn | Winter | Spring |
|--------------------------------------|-----------|-------------|------------|------------|
| Course Material Submitted for Review | By 6/1 | By 8/15 | By 1/1 | By 3/1 |
| Faculty Panel Reviews Completed | By 8/1 | By 12/31 | By 2/28 | By 5/31 |

Semester Institutions

| | Summer | Autumn | Spring |
|--------------------------------------|-----------|-------------|------------|
| Course Material Submitted for Review | By 6/1 | By 8/15 | By 1/1 |
| Faculty Panel Reviews Completed | By 8/1 | By 12/31 | By 5/31 |

8. If you want to submit supplementary supporting documentation, you may do that. Simply send the file along with this form and name the supplementary file **Institution-OAN-Course Number-Supplement. Institution, OAN, and Course Number** are as described in Number 6 above. Include the word **"Supplement"**. Just be sure to reference the supplement from the appropriate spot in this document.
9. Remember that all institutions are required to have at least one course match for each OAN in all TAGs for which they have corresponding programs.
10. This form should be used for all submissions or resubmissions starting immediately.
11. If you encounter problems or have questions, please contact any of the individuals listed below:

Jim Ginzer (614) 752-9486 jginzer@regents.state.oh.us
 Sam Stoddard (614) 752-9532 sstoddard@regents.state.oh.us
 Candice Grant (614) 644-0642 cgrant@regents.state.oh.us