

# UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

|  |  |  |   |
|--|--|--|---|
| <b>COLLEGE (check one):</b>                        | <b>Arts and Sciences</b> <input checked="" type="checkbox"/> | <b>Business</b> <input type="checkbox"/> | <b>Education</b> <input type="checkbox"/> |
| Proposal Submitted By: David J. Long               | Date Prepared: 2/2/15  |  |   |
| Course Title: Post-Tonal Music Theory Skills       |  |  |   |
| Department/discipline and course number*: MUTH 392 |  |  |   |

*\*This course number must be approved by the Office of the Registrar before the proposal is submitted.*

|   |   |            |   |            |
|---|---|------------|---|------------|
| Number of credits proposed: 1   | Prerequisites: MUTH 291 and 292, co-requisite MUTH 391  |            |   |            |
| Will this be a <b>new, repeatable</b> "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?) | <table border="1" style="display: inline-table; border-collapse: collapse;"> <tr> <td style="width: 50px; text-align: center;"><b>NO</b></td> <td style="width: 20px; text-align: center;">x</td> <td style="width: 50px; text-align: center;"><b>YES</b></td> </tr> </table> | <b>NO</b>  | x | <b>YES</b> |
| <b>NO</b>   | x   | <b>YES</b> |   |            |

|  |  |            |   |            |
|--|--|------------|---|------------|
| Date of first offering of this <b>new</b> course: <b>FALL SEMESTER, year</b> | Fall, 2016   |            |   |            |
| Proposed frequency of offering of the course:                                | Every fall semester  |            |   |            |
| List the faculty who will likely teach the course:                           | David J. Long  |            |   |            |
| <b>Are ANY new resources</b> required?                                       | <table border="1" style="display: inline-table; border-collapse: collapse;"> <tr> <td style="width: 50px; text-align: center;"><b>NO</b></td> <td style="width: 20px; text-align: center;">x</td> <td style="width: 50px; text-align: center;"><b>YES</b></td> </tr> </table> <i>Document in attached impact statement</i> | <b>NO</b>  | x | <b>YES</b> |
| <b>NO</b>  | x  | <b>YES</b> |   |            |

|  |   |                     |  |
|--|---|---------------------|--|
| <b>This new course will be (check all that apply):</b> |   |                     |  |
| Required in the major                                  | x | General Elective    |  |
| Elective in the major                                  |   | General Education** |  |

*\*\*AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

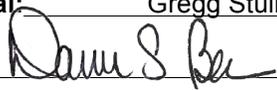
**Catalog Description:**

Development and application of aural and written skills pertaining to modern era. Includes continuations of sight-singing, dictation, keyboard, conducting, and improvisation techniques. Co-requisite: MUTH 391

|   |                              |  |                            |
|---|------------------------------|--|----------------------------|
| <b>COURSE HISTORY</b>   |                              |  |                            |
| Was this course taught previously as a topics or experimental course?   | YES <input type="checkbox"/> | NO <input checked="" type="checkbox"/> | X <input type="checkbox"/> |
| <b>Course Number and Title of Previous Course</b>   | <b>Semester Offered</b>      | <b>Enrollment</b>                      |                            |
|   |                              |  |                            |
|   |                              |  |                            |
| <p><b>CHECK HERE</b> if the proposed course is to be <b>equated</b> with the earlier topics or experimental offerings. This means that students who took the earlier "topics" course will only be able to take the new course if they made a C- grade or lower in the earlier course.</p> <p><b>NOTE:</b> If the proposed course has not been previously offered as a topics or experimental course, <b>explain in the attached rationale statement</b> why the course should be adopted even though it has not been tried out.</p> |                              |  |                            |

**REQUIRED ATTACHMENTS:**

1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

|  |                      |
|--|----------------------|
| Department Chair Approval: <u>Gregg Stull</u>  | Date: <u>2/2/15</u>  |
| CCC Chair Approval: <u></u> | Date: <u>2/12/15</u> |
| UCC Chair Approval: _____  | Date: _____          |

## **Rationale**

Post-Tonal Music Theory Skills is needed as the third skills course in the revision of the music major. It will serve as the last of three foundational music theory skills courses in the major. Because it is replacing a previous course, it has not been offered as a topics or experimental course.

## **Impact**

Post-Tonal Music Theory Skills will have no additional impact on the Library. Classroom space will be available because this course is replacing an older one. Technology already exists to support this course. Diatonic Music Theory will have no impact on budget.

## **Sample Syllabus**

MUTH 392 Post-Tonal Theory Skills

MWF 8:15-9:15 Pollard 213

GENERAL SYLLABUS

FALL, xxxx

Dr. David J. Long [dlong@umw.edu]

Dupont 308, ext (654) 1957

Office Hours MWF 11:00-12:00, MWF 2:00-3:00 and by appointment

Materials: Kostka, Stefan, Materials and Techniques of Twentieth-Century Music  
Handouts [-- A 3-ring binder is recommended.]  
Manuscript paper for your own use

The general goals of the semester are to gradually develop proficiencies in the areas of PERFORMANCE (sight-reading), AND LISTENING/HEARING AWARENESS (some dictation). The specific goals are to focus your skills as they relate to the compositional practices of the last hundred years. As a companion course to MUTH 391, Skills is essentially a "lab". Although not exclusively, we can focus quite a bit on time problems as they relate to developments in the music under study. That is, many composers over the last hundred years have pursued great sophistication in the areas of rhythm and meter. Such complications have not really been employed since the Middle Ages. Being able to comprehend and accurately perform these complications is imperative to anyone doing such types of modern music. We will, of course, work with exotic scale systems, melodies therein, and some complications of harmonic structures.

Format:

- The usual format in class includes performance drills, listening/hearing drills, and lecture/discussion.
- You will have several Listening/Hearing drills throughout the semester after the opening 2 weeks. These are routine "dailies" to monitor progress.
- There will be several short sessions during which you will perform specific graded tasks.

Textbook References:

Chapter 6, Developments in Rhythm

Chapter 7, Form in Twentieth Century Music (not the whole chapter)

Chapter 11, Timbre and Texture: Acoustic

We might be able to visit chapters 8,12, and 14

+ Handouts

In addition to the 'usual format', we will use time for presenting and listening (until all have presented). Each of you will have 2 short presentations of 2 living composers (one page handout + some guided listening). These reports/presentations should be about 3-4 minutes talking followed by variable listening/discussing times. As musicians, we will have our own aesthetic values and preferences. As increasingly educated and aware musicians, we will be able to recognize and speak intelligently about what we are hearing.

## Grading

The grading for performance tasks is somewhat holistic:

|    |   |   |
|----|---|---|
| A  | = | all of it, no problems  |
| A- | = | all of it, maybe very small problems  |
| B  | = | most of it, some small problems   |
| C  | = | more correct than incorrect, without major problems                               |
| D  | = | more incorrect than correct, major problems, but some redeeming factor(s) present |
| F  | = | doesn't fly   |

Translation: A = 100; A- = 93; B = 87; C = 77; D = 67; F = 63; not done = 0

Semester Grade:

|                                   |     |
|-----------------------------------|-----|
| Participation*:                   | 1/8 |
| Composer Presentations:           | 1/8 |
| Specific performance tasks (avg): | 1/4 |
| Mid-Term                          | 1/4 |
| Final Exam:                       | 1/4 |

\*Participation can't exist if you are not present.

Beginning the 7<sup>th</sup> week, the following scale dictates your participation grade.

Scale of missed days:

-1=B; -2=B; -3=C; -4=D; -6 = F

Translation: A = 100; B = 87; B- = 83; C = 77; D = 67; F = 63

The mid-term and final are designed in a possible points format, which will be converted to a percentage.

Scale for mid-term, final, and semester:

94-100 = A; 91-93 = A-; 88-90 = B+; 84-87 = B; 81-83 = B-; 78-80 = C+;  
74-77 = C; 71-73 = C-; 68-70 = D+; 64-67 = D; below 64 = F

You are encouraged to make use of study groups. The membership of each should provide mutual support on each of the skills areas.

The UMW Honor Code is in effect on all class work.