Please check one:  
☐ New course  ☑ Revised course

PART I: CATALOG DESCRIPTION

1. Course prefix and number, such as ART 1000:  MUS 0541
2. Title (may not exceed 30 characters, including spaces):  Music Theory Rudiments
3. Long title, if any (may not exceed 100 characters, including spaces):
4. Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:  3-0-3
5. Term(s) to be offered:  ☑ Fall  ☐ Spring  ☐ Summer  On demand
6. Initial term of offering:  ☑ Fall  ☐ Spring  ☐ Summer  Year:  2012
7. Course description (not to exceed four lines):
Development of fundamental musical knowledge and skills, including the notation, identification, and aural recognition of pitch, rhythm and meter, major and minor scales, keys, intervals, triads and seventh chords, and musical terms. Preparation for MUS 1501 – Comprehensive Musicianship I.
8. Registration restrictions:
   a. Equivalent Courses
      • Identify any equivalent courses (e.g., cross-listed course, non-honors version of an honors course).
        None.
      • Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course.  ☐ Yes  ☑ No
   b. Prerequisite(s)
      • Identify the prerequisite(s), including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.
        None
      • Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven’t successfully completed the prerequisite course(s).  ☐ Yes  ☑ No

        If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:  N/A
   c. Who can waive the prerequisite(s)?  N/A
      ☐ No one  ☐ Chair  ☐ Instructor  ☐ Advisor  ☐ Other (Please specify)
   d. Co-requisites (course(s) which MUST be taken concurrently with this one):  None
   e. Repeat status:  ☑ Course may not be repeated.
      ☐ Course may be repeated once with credit.
Please also specify the limit (if any) on hours which may be applied to a major or minor. 0

f. Degree, college, major(s), level, or class to which registration in the course is restricted, if any: none

g. Degree, college, major(s), level, or class to be excluded from the course, if any: none

9. Special course attributes [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]: none

10. Grading methods (check all that apply): Standard letter CR/NC Audit ABC/NC
(“Standard letter”—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

Please check any special grading provision that applies to this course:

- The grade for this course will not count in a student’s grade point average.
- The credit for this course will not count in hours towards graduation.

If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:

- The grade for this course will be removed from the student’s grade point average if he/she already has credit for or is registered in ____________ (insert course prefix and number).
- Credit hours for this course will be removed from a student’s hours towards graduation if he/she already has credit for or is registered in ____________ (insert course prefix and number).

11. Instructional delivery method: (Check all that apply.)

- lecture
- lab
- lecture/lab combined
- independent study/research
- internship
- performance
- practicum or clinical
- study abroad
- Internet
- hybrid
- other (Please specify)

PART II: ASSURANCE OF STUDENT LEARNING

1. List the student learning objectives of this course: Upon completion of this course, students will have:

   a. learned the principles of pitch notation;
   b. developed a basic knowledge of the music keyboard;
   c. learned basic concepts of rhythm and meter, including the fundamentals of rhythmic perception, notation and metric terminology;
   d. learned the principles of major and minor scales and keys;
   e. learned the fundamentals of intervals classification, notation, and construction;
   f. learned basic concepts of chord structure; and
   g. learned a basic vocabulary of musical terms in Italian and English.
a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:
   • EIU graduates will write and speak effectively.
   • EIU graduates will think critically.
   • EIU graduates will function as responsible citizens.

b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:
   • Depth of content knowledge
   • Effective critical thinking and problem solving
   • Effective oral and written communication
   • Advanced scholarship through research or creative activity

2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

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<th>Objective</th>
<th>In-Class Participation</th>
<th>Written Assignments</th>
<th>Listening Assignments</th>
<th>Quizzes &amp; Exams</th>
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3. Explain how the instructor will determine students’ grades for the course:
   
   Written Assignments  20 %
   Listening Assignments 20 %
   Quizzes             20 %
   Exams               40 %

4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:
   a. Describe how the format/technology will be used to support and assess students’ achievement of the specified learning objectives:
   b. Describe how the integrity of student work will be assured:
   c. Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):
      
      N/A
5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:
   a. course objectives;
   b. projects that require application and analysis of the course content; and
   c. separate methods of evaluation for undergraduate and graduate students.
   N/A

6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix *.)
   N/A

PART III: OUTLINE OF THE COURSE

Provide a week-by-week outline of the course’s content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content “units” are sufficiently equivalent to the traditional on-campus semester hour units of time described above.

Course Outline

Week 1
Monday: BASIC RHYTHMS IN SIMPLE METER: Phrase, Beat, and Tempo, Introduction to Meter
Wednesday: THE KEYBOARD AND NOTATION OF PITCH: The Keyboard, Whole-Steps and Half-Steps
Friday: Aural Skills: Singing and Recognizing Whole and Half Steps and Simple Rhythms

Week 2
Monday: BASIC RHYTHMS IN SIMPLE METER: Basic Rhythm Patterns in Simple Meter with and without Rests
Wednesday: THE KEYBOARD AND NOTATION OF PITCH: Treble Clef, Bass Clef, Notation of Pitch, Ledger Lines, and Accidentals
Friday: Aural Skills: Singing and Recognizing Simple Pitch Patterns and Rhythms

Week 3
Monday: MORE ADVANCED RHYTHMS IN SIMPLE METER: Sixteenth Notes, Notating Melodies in Different Meters
Wednesday: ORIENTATION TO MELODIC STRUCTURES: Major Pentachord Scales and Melodies
Friday: Aural Skills: Singing and Recognizing Simple Melodies and Rhythms

Week 4
Monday: MORE ADVANCED RHYTHMS IN SIMPLE METER: Dotted Notes, Syncopation
Wednesday: ORIENTATION TO MELODIC STRUCTURES: Major Hexachord Scales and Melodies
Friday: Exam 1 (Notation, Identification, and Recognition of Pitch and Duration, Simple Meters, Major Hexachords)

Week 5
Monday: THE MAJOR SCALE: Major Diatonic Scale and Melodies and Keys (Key Signatures)
**Wednesday:** COMPOUND METER AND ADVANCED RHYTHMIC CONCEPTS: Rhythms Patterns in Compound Meter  
**Friday:** Aural Skills: Singing and Recognizing and Major Melodies in Compound Meter

**Week 6**  
**Monday:** THE MAJOR SCALE: Major Diatonic Scale and Melodies, Keys (Key Signatures), and Transpositions  
**Wednesday:** COMPOUND METER AND ADVANCED RHYTHMIC CONCEPTS: Rhythms Patterns in Compound Meter  
**Friday:** Aural Skills: Singing and Recognizing and Major Melodies in Compound Meter

**Week 7**  
**Monday:** INTERVALS: Interval Identification, Intervals in a Major Scale (Major, Minor, and Perfect)  
**Wednesday:** COMPOUND METER AND ADVANCED RHYTHMIC CONCEPTS: Dotted Rhythm Patterns in Compound Meter  
**Friday:** Aural Skills: Singing and Recognizing Melodic Intervals (Major, Minor, and Perfect) and Major Melodies in Compound Meter

**Week 8**  
**Monday:** INTERVALS: Augmented, and Diminished Intervals, Harmonic Intervals, and Compound Intervals  
**Wednesday:** COMPOUND METER AND ADVANCED RHYTHMIC CONCEPTS: Dotted Rhythm Patterns in Compound Meter  
**Friday:** Exam 2 (Notation, Identification, and Recognition of Major Scales and Keys (Key Signatures) and Intervals)

**Week 9**  
**Monday:** ORIENTATION TO THE MINOR SCALE - Part B: Do Minor: Minor Pentachord and Hexachord Scales and Melodies  
**Wednesday:** ORIENTATION TO THE MINOR SCALE - Part B: Do Minor: Minor Pentachord and Hexachord Scales and Melodies (cont.)  
**Friday:** Aural Skills: Singing and Recognizing Melodic Intervals (simple and compound) and Minor Melodies in Simple and Compound Meters

**Week 10**  
**Monday:** THE MINOR SCALE: NATURAL MINOR, HARMONIC MINOR, MELODIC MINOR, Part B: Do Minor: Natural, Harmonic, and Melodic Minor Scale and Melodies  
**Wednesday:** COMPOUND METER AND ADVANCED RHYTHMIC CONCEPTS: Triplets and Duplets  
**Friday:** Aural Skills: Singing and Recognizing Melodic and Harmonic Intervals (simple and compound) and Minor Melodies in Simple and Compound Meters

**Week 11**  
**Monday:** THE MINOR SCALE: NATURAL MINOR, HARMONIC MINOR, MELODIC MINOR, Part B: Do Minor: Relative and Parallel Key Relationships  
**Wednesday:** THE MINOR SCALE: NATURAL MINOR, HARMONIC MINOR, MELODIC MINOR, Part B: Do Minor: Identifying the Key of a Composition  
**Friday:** Exam 3 (Notation, Identification, and Recognition of Major and Minor Scales and Keys (Key Signatures) and Harmonic and Melodic Intervals (simple and compound))

**Week 12**
Monday: CONSTRUCTING AND LABELING TRIADS: Major, Minor, Diminished, and Augmented Triads
Wednesday: CONSTRUCTING AND LABELING TRIADS: Major, Minor, Diminished, and Augmented Triads (cont.)
Friday: Aural Skills: Singing and Recognizing Triads, Melodic and Harmonic Intervals (simple and compound) and Major and Minor Melodies in Simple and Compound Meters

Week 13
Monday: CONSTRUCTING AND LABELING TRIADS: Inversions of Triads
Wednesday: CONSTRUCTING AND LABELING TRIADS: Inversions of Triads (cont.)
Friday: Aural Skills: Singing and Recognizing Triads, Melodic and Harmonic Intervals (simple and compound), and Major and Minor Melodies in Simple and Compound Meters

Week 14
Monday: CONSTRUCTING AND LABELING TRIADS: The Dominant Seventh Chord
Wednesday: CONSTRUCTING AND LABELING TRIADS: The Dominant Seventh Chord (cont.)
Friday: Aural Skills: Singing and Recognizing Triads, Seventh Chords, Melodic and Harmonic Intervals (simple and compound), and Major and Minor Melodies in Simple and Compound Meters

Week 15
Monday: AN INTRODUCTION TO BASIC CHORD PROGRESSIONS: Primary Triads: Tonic, Subdominant, and Dominant Chords in Major and Minor Keys
Wednesday: AN INTRODUCTION TO BASIC CHORD PROGRESSIONS: Primary Triads: Tonic, Subdominant, and Dominant Chords in Major and Minor Keys (cont.)
Friday: Aural Skills: Singing and Recognizing Triads, Seventh Chords, Melodic and Harmonic Intervals (simple and compound), and Major and Minor Melodies in Simple and Compound Meters

Final Exam: Notation, Identification, and Recognition of Major and Minor Scales and Keys (Key Signatures), Harmonic and Melodic Intervals (simple and compound), Triads and Seventh Chords (in root position and inversions) in isolation and a diatonic context.

PART IV: PURPOSE AND NEED

1. Explain the department’s rationale for developing and proposing the course.
The purpose of the course is to ensure that all matriculating freshmen music majors will have achieved an acceptable level of rudimentary musical knowledge and skills prior to enrolling in MUS 1541 Music Theory I and MUS 1543 Aural Training I. Every new student must take the Music Theory and Aural Training Diagnostic Examination which is administered on the first day of classes in the each semester. Students who pass the diagnostic examination will immediately enroll in MUS 1541 Music Theory I and MUS 1543 Aural Training I; those who fail the examination will register for MUS 0541 Music Theory Rudiments and, after successful completion of the course, with a C or better, will then enroll in MUS 1541 Music Theory I and MUS 1543 Aural Training I.

   a. If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment. N/A

   b. If the course or some sections of the course may be technology delivered, explain why. N/A

2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.
This course offers fundamental preparation for MUS 1541 *Music Theory I* and MUS 1543 *Aural Training I* and is appropriately placed at the 0000 level.

3. **If the course is similar to an existing course or courses, justify its development and offering.**

   a. If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.
   This does not duplicate another course.

   b. Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.
   No courses would be deleted. Changes in the music curriculum and the continually growing need for preparing incoming freshmen for working with fundamental concepts and terminology have reduced the amount of music theory class time that can be devoted to advanced topics such as chromatic harmony, contemporary techniques, form, and analysis. Offering a rudiments course for incoming students who have little or no prior theoretical training will allow the music theory and aural training course sequence to move at a quicker pace and will help to “level the playing field” between students who have had prior music theory instruction or private lessons and those with far less experience or exposure.

4. **Impact on Program(s):**

   a. For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.
   This course will be required of any student who did not pass the *Music Theory and Aural Training Diagnostic Examination* and wishes to enroll in MUS 1541 *Music Theory I* and MUS 1543 *Aural Training I*.

   b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.

   If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.  

PART V: IMPLEMENTATION

1. **Faculty member(s) to whom the course may be assigned:** Bernard Borah, Bradley D. Decker, and Stefan Eckert, or other qualified faculty.

   If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.

   N/A

2. **Additional costs to students:**
Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President’s Council.) None

3. Text and supplementary materials to be used (Include publication dates):

PART VI: COMMUNITY COLLEGE TRANSFER

If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.

Although a community college course may be judged as equivalent to this course, successful completion of the diagnostic examination will still be required before enrollment in Music Theory I and Aural Training I.

PART VII: APPROVALS

Date approved by the department or school: February 9, 2012

Date approved by the college curriculum committee: February 22, 2012

Date approved by the Honors Council (if this is an honors course):

Date approved by CAA: March 8, 2012

*In writing-active courses, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In writing-intensive courses, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In writing-centered courses (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).