# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC)PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): please read.

**N.B. DO NOT USE HIGHLIGHT, please DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

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| --- | --- | --- |
| A.1. [Course or program](#Proposal) | **MUS 202: basic Music theory for Vocalists** |  |
| [Replacing](#Ifapplicable)  | **MUS 150: basic music theory for vocalists(temporary course)****MUS 203: Music Theory (USE in THTR program)** |
| A.2. [Proposal type](#type) | **Course creation**  |
| A.3. [Originator](#Originator) | **William Wilson** | [Home department](#home_dept) | **Music, Theatre, and Dance** |
| A.4. [Context and Rationale](#Rationale)  | **This proposal aims to replace the currently used MUS 203: Music Theory with MUS 202: Basic Music Theory for Vocalists (this has been successfully run as a topics course MUS 150: Basic Music Theory for Vocalists and now needs to be made permanent) in the B.A. Theatre/Musical Theatre track.****MUS 202 is a basic music theory course designed specifically for singers, while MUS 203 is a course designed for instrumentalists as well as singers, and is a more difficult course. Most instrumentalists have been exposed to or studied music theory before college, whereas, most vocalists have not.****Most musical theatre majors have rudimentary skills in the area of music theory, and would benefit more from an introductory course which deals more with the study of rhythm, pitch, scales, melody, harmony, and chords, and is geared specifically for the musical theatre or theatre student who is enrolled in private voice lessons, and who needs to know:**1. **How to sight read music**
2. **How to mark their music**
3. **How to learn their music on a piano keyboard**

**MUS 202 is that course, though any musical theatre student with greater music theory skills can substitute any higher level music theory course for MUS 202 with permission of the Department chair.**  |
| A.5. [Student impact](#student_impact) | **Students will study music theory with other musical theatre majors rather than with instrumentalists and other music majors. They will study music theory as it relates to vocalists rather than instrumentalists.**  |
| A.6. [Impact on other programs](#impact)  | **None** |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **None** |
| [*Library*:](#library) | **None** |
| [*Technology*](#technology) | **None** |
| [*Facilities*](#facilities): | **None** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2019** |  |  |
|  |

B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Delete this whole page if the proposal does not include a new or revised course.**

|  | Old ([for revisions only](#Revisions))Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | NewExamples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  | **MUS 150** | **MUS 202** |
| B.2.  |  |  |
| B.3. [Course title](#title)  | **Basic Music Theory for Vocalists** | **Basic Music Theory for Vocalists** |
| B.4. [Course description](#description)  |  | Musical Theatre or Theatre majors enrolled in voice lessons study basic music theory, including sight reading, sight singing, rhythm, basic keyboard skills and more, to become more self-sufficient singers.  |
| B.5. [Prerequisite(s)](#prereqs) |  | **None** |
| B.6. [Offered](#Offered) |  | **Fall | Spring**  |
| B.7. [Contact hours](#contacthours)  |  | **1** |
| B.8. [Credit hours](#credits) |  | **1** |
|  |  |
| B.10. [Grading system](#grading)  |  | **Letter grade**  |
| B.11. [Instructional methods](#instr_methods) |  | **Lecture | Small group**  |
| B.12.[Categories](#required) |  | **Required for major/minor**  |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO**  |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance | Class participation | Exams | Presentations | Papers |** **Class Work | Quizzes |****Projects |**  |

| B.18**.** [**Course learning outcomes**](#outcomes)**: List each one**  | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| Develop ability to read music and understand all of the information contained wherein: note names (treble and bass clef), note values/time signatures/rhythms, key signatures (major and minor), musical terms and notations (Adagio and Andante as well as accent and staccato marks, for example) |  | In Class exercisesWeekly TestsReading Assignment ReportsEvaluation of music from private voice repertoire studied in MUS 174/274Final Examination |
| Sight singing and solfege: students will be taught moveable do solfege so that, combined with their new music reading ability, they can learn the tune of their song (or their assigned harmony) without the aid of a piano |  | In Class exercisesWeekly TestsReading Assignment ReportsEvaluation of music from private voice repertoire studied in MUS 174/274Final Examination |
| Basic Keyboard Skills: students will be taught basic keyboard skills so that they can plunk out their notes, in proper time and rhythm, on a piano. |  | In Class exercisesWeekly TestsReading Assignment ReportsEvaluation of music from private voice repertoire studied in MUS 174/274Final Examination |
| Practice techniques: students will learn efficient techniques to study, learn and memorize their music that doesn’t include them watching a YouTube video over and over… |  | In Class exercisesWeekly TestsReading Assignment ReportsEvaluation of music from private voice repertoire studied in MUS 174/274Final Examination |
| Introduction to more advanced musical topics: students will be introduced to more advanced musical and theoretical topics that aren’t necessary for learning a song, but will help them to have a little more musical knowledge ( they should know what the word “cadence” means, and its’ purpose, for example) |  | In Class exercisesWeekly TestsReading Assignment ReportsEvaluation of music from private voice repertoire studied in MUS 174/274Final Examination |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
|  The staff, leger lines, treble and bass clefs, note names Chapters 1 & 2, 15 & 16 Bar lines, measures, double bar lines Time, rhythm and the beat Note values Rests Chapters 3, 4 & 5 Meter Time Signatures How to count/mark your rhythms Chapters 6 & 7 New notes: Eighth notes, sixteenth notes, dotted rhythms More time signatures Triplets Chapters 8, 9 & 10 Accidentals Major Key Signatures Chapters 19, 21 & 22 How to write Major Key Signatures How to identify Major Key Signatures Minor Scales  Minor Key Signatures Chapter 25 Continue with Minor Scales Triads How to tell the difference: Is it Major or Minor? Chapter 29 Continue with all Key Signatures: Identifying them, writing them Musical Terms Intervals Solfege and Sight singing Chapter 24 The Piano Keyboard Chapter 20 Examinations |
|  |

## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to curriculum@ric.edu and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Alan Pickart | Program Director of Theatre |  |  |
| Ian Greitzer | Chair of Music, Theatre, and Dance |  |  |
| Earl Simson | Dean of Arts and Sciences |  |  |