**Proposal**

The music theory area would like to

1. Reallocate the credit assignment between Music Theory and Aural Skills.
2. Relabel the Music Theory Courses as a lecture with a recitation, in keeping with the practice since 2017.

**Rationale**

Currently, Music Theory and Aural Skills equate to a combined total of four (4) credits between them, which is in keeping with most Schools of Music in the United States that use the semester system. However, unlike most programs, we split these credits evenly, despite both a difference in the workload required and the difference in instructional setting. Music theory requires a great deal of out-of-class work, including composition assignments, performance assignments, and written papers. It also meets three times a week for 55 minutes. Aural Skills meets twice a week for 55 minutes, and requires performance assignments and dictation assignments, and is most often considered to be a lab/recitation type of learning environment, [which UCAT defines as](https://ucat.osu.edu/bookshelf/teaching-topics/choosing-effective-teaching-strategies/labrecitation/) "practical, hands-on situations".

Such a change would be in line with peer-programs, would be more reflective of student workload, and would address concerns presented in the recent NASM evaluation, which stated:

"An additional problem was noted regarding the undergraduate music theory sequence (Music Theory I, II, III, and IV). Each of them requires three contact hours per week, along with an expectation of preparation for each class meeting, yet these classes are assigned just 2 hours of credit."

Our proposed solution to this includes the following reallotment:

|  |  |  |
| --- | --- | --- |
|  | Current Credit Allotment | Proposed Credit Allotment |
| Theory I (MUS2021/MUS2221) | 2 | 3 |
| Theory II (MUS2022/MUS2222) | 2 | 3 |
| Theory III (MUS3424/3021) | 2 | 3 |
| Theory IV (MUS3425/3022) | 2 | 3 |
| Aural Skills I (MUS2224) | 2 | 1 |
| Aural Skills II (MUS2225) | 2 | 1 |
| Aural Skills III (MUS3424) | 2 | 1 |
| Aural Skills IV (MUS3425) | 2 | 1 |
| Total | 16 | 16 |

As for the **second proposed change** (the relabeling of music theory as a lecture + recitation), this would simply be in keeping with current practice, and would allow for better scheduling of rooms and graduate student teaching assignments. At the moment, the current model in SIS is not reflective of current practice.

Below we have listed some similar programs, and have listed how they have structured their theory core curriculum. There are a couple of points that we would like to emphasize:

1. 11 of these 25 programs have more than four semesters of music theory.
2. The majority of programs (17/25) have separated theory from aural skills, and 15 of those 17 allot more credits to Music Theory than for Aural Skills.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Institution** | **Who attends?** | **Theory combined with aural?** | **How many semesters?** | **How many meeting times per week?** |
| 1. Baylor U | 100 per year, majority in music education and performance | no | 5 semesters of theory4 semesters of aural | Theory: * 3h per week

Aural: * 2h per week
 |
| 2. Queen’s College (ON) | 50 per year, majority in BM or a combined degree in performance and music education | no | 5 semesters of theory4 semesters of aural | Theory: * 4h per week in semesters 1-4
* 3h per week for fifth semester

Aural: * 3h per week in semesters 1-2
* 2h per week in semesters 3-4
 |
| 3. Indiana U | 200 students per year, majority in performance, composition, education | no | 5 semesters of theory4 semesters of aural1 semester capstone elective | Theory: * 75m, 5 days a week

Aural: * 75m, 4-5 days a week
 |
| 4. Kansas U | 80 per year, majority in music therapy and music education | yes | 5 semesters for BA, BM, BFA 4 semesters for BME & Therapy | 5h per week* 4h in lecture
* 1h in keyboard/tech lab
 |
| 5. Illinois Wesleyan University | 50 per year, majority in education | yes | 4 semesters  | * 50 minutes MWF
* 75 minutes TR
 |
| 6. University of California-Santa Cruz | 40 per year, majority in education | yes | 5 semesters (4 core + 1 semester advanced elective | * 5h per week (3 lectures, 2 labs)
 |
| 7. Charleston Southern University | 40 per year, majority in music therapy or worship music leadership | yes | 4 semesters | * 5h per week, meet in keyboard tech lab
 |
| 8. St. Olaf College | 140 per year, majority in music education and vocal performance | yes | 4 semesters of integrated theory/aural | * 55m MWF
* 85m TR
 |
| 9. U. of Oklahoma | 80-100 per year, majority in music education and performance | no | 5 semesters of theory4 semesters of aural | Theory (2 credits):* 3 semesters meet 2h per week; 2 semesters meet 3h per week

Aural (2 credits):* 2 semesters meet 3h per week, 2 meet 2h per week
 |
| 10. UMass-Amherst | 70 per year | No | 5 semesters of theory4 semesters of aural skills | Theory (3 credits):* 3h per week

Aural skills (1 credit):* 3h per week
* Remedial AS for bottom 3rd meets 5h per week
 |
| 11. Bowling Green State University |  | no | 4 semesters of theory4 semesters of aural | Theory (2 credits):* 3h per week (1 large lecture + 2 small group meetings)

Aural (2 credits)* 3h per week (1 large lecture + 2 small group meetings)
 |
| 12. Cleveland Institute of Music |  | yes | 7 semesters total* 4 semesters core,
* 1 semester of form and analysis,
* 1 semester of counterpoint,
* 1 required elective
 | Core theory (4 credits)* 5h per week

Form, Counterpoint, Elective (all 3 credits):* 3h per week
 |
| 13. East Carolina University |  | no | 5 semesters of theory5 semesters of aural skills | Theory* Semesters 1-4 meet 3h per week
* Semester 5 meets 2h per week

Aural skills* All semesters meet 2h per week
 |
| 14. UMass Lowell |  | yes | 4 semesters | Semesters 1-2 (5 credits)* 5h per week (300 minutes)

Semesters 1-2 (4 credits)* 5h per week (300 minutes)

“no difference in workload” |
| 15. Oakland University[[1]](#footnote-1) |  | no | 4 semesters of theory4 semesters of aural skills | Theory (3 credits)* 57 minutes MWF

Aural (1 credit)* 49m TR
 |
| 16. Rutgers University |  | No | 4 semesters of theory5 semesters of aural skills | Theory (3 credits)* 3h per week

Aural skills (2 credits)* 3h per week
 |
| 17. Baldwin Wallace Conservatory |  | No | 6 semesters of theory (latter 3 semesters coordinated with history)3 semesters of aural skills | Theory (3 credits)* 3h per week

Aural skills (2 credits)* 3h per week (2 solfege/dictation, 1 eurhythmics
 |
| 18. University of MO-St. Louis |  | no | 4 semesters of theory4 semesters of aural(no 20th c. included in core) | Theory (3 credits)* 3h per week

Aural (1 credit)* 2h per week
 |
| 19. University of Vermont |  | No | 4 semesters of theory4 semesters of aural | Theory (3 credits)* 3h per week

Aural (1 credit)2h per week |
| 20. New England Conservatory |  | no | 4 semesters of theory4 semesters of aural | Theory (3 credits)* 3h per week

Aural (3 credits)* 3h per week + 1h keyboard
 |
| 21. Temple University |  | yes[[2]](#footnote-2) | 4 semesters | 5 credit hours5h per week |
| 22. St. Mary’s College of Maryland |  | no | 4 semesters of theory4 semesters of aural | Theory (3 credits)* 4h per week

Aural (1 credits)* 2h per week
 |
| 23. Oklahoma Baptist University |  | no | 4 semesters of theory + 1 post-tonal (hist/theory)4 semesters of aural | Theory (3 credits)* 4h per week (3 lecture + 1 technology lab)

Aural (2 credits)* 2h per week
 |
| 24. University of Minnesota |  | no | 4 semesters of theory4 semesters of aural(further requirements vary depending on degree track. BME has no further requirements; BM has 2 more semesters). | Theory (2 credits)* 3h per week

Aural (1 credit)* 2h per week
 |
| 25. University of Utah |  | No | 5 semesters of theory4 semesters of aural(further requirements vary depending on degree track. BME has no further requirements; BM has 1 more semesters). | Theory (3 credits)* 3h per week

Aural (1 credit)* 2h per week
 |

1. “Having only four semesters of theory is an issue, because we have to cram all of advanced chromatic harmony and post-1900 analysis into the fourth semester, and they never really get true advanced chromatic harmony. It is also really hard to do a good job with formal analysis.” [↑](#footnote-ref-1)
2. “We try to do both written AND aural work in each session, but the reality of the situation is that aural work (sadly) often gets pushed to the Tuesday/Thursday sessions with our grad students.” [↑](#footnote-ref-2)