Fine Arts Grants Collections | Fine Arts

Fall 2018

Aural Skills I-IV (KSU)

Jeffrey Yunek
Kennesaw State University, jyunek@kennesaw.edu

Benjamin Wadsworth
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Jeffrey Yunek and Benjamin Wadsworth

Aural Skills I-IV

Grants Collection

Affordable Learning Georgia Grants Collections are intended to provide faculty with the frameworks to quickly implement or revise the same materials as a Textbook Transformation Grants team, along with the aims and lessons learned from project teams during the implementation process.

Each collection contains the following materials:

- Linked Syllabus
    - The syllabus should provide the framework for both direct implementation of the grant team's selected and created materials and the adaptation/transformation of these materials.
- Initial Proposal
    - The initial proposal describes the grant project's aims in detail.
- Final Report
    - The final report describes the outcomes of the project and any lessons learned.

Initial Proposal

Manage Application: Textbook Transformation Grants: Round Ten

Award Cycle:	Round 10
Internal Submission Deadline:	Friday, September 29, 2017

Application Title:	339
Application ID:	001876
Submitter First Name:	Jeffrey
Submitter Last Name:	Yunek
Submitter Title:	Assistant Professor of Music Theory
Submitter Email Address:	jyunek@kennesaw.edu
Submitter Phone Number:	770-499-3072
Submitter Campus Role:	Proposal Investigator (Primary or additional)
Applicant First Name:	Jeffrey
Applicant Last Name:	Yunek
Co-Applicant Name(s):	Benjamin Wadsworth
Applicant Email Address:	jyunek@kennesaw.edu
Applicant Phone Number:	770-499-3072
Primary Appointment Title:	Assistant Professor of Music Theory
Institution Name(s):	Kennesaw State University
Submission Date:	Monday, October 2, 2017

Proposal Title:	339
Proposal Category:	No-Cost-to-Students Learning Materials
Are you using an OpenStax textbook?:	No
Final Semester of Instruction:	Fall 2018

Team Members (Name, Title, Department, Institutions if different, and email address for each):

Jeffrey Yunek, Ph.D., Assistant Professor of Music Theory and Coordinator of Aural Skills, School of Music, jyunek@kennesaw.edu

Benjamin Wadsworth, Ph.D. Association Professor of Music Theory and Coordinator of Music

Theory, School of Music, bwadswo2@kennesaw.edu

Sponsor, (Name, Title, Department, Institution):

Stephen Plate, Director, School of Music, Kennesaw State University

Course Names, Course Numbers and Semesters Offered:

Aural Skills I, MUSI 1111, Fall Semester Only

Aural Skills II, MUSI 1112, Spring Semester Only

Aural Skills III, MUSI 2111, Fall Semester Only

Aural Skills IV, MUSI 2112, Spring Semester Only

List the original course materials for students (including title, whether optional or required, & cost for each item):	Title 1: Karpinski, Gary. 2017. Manual for Ear Training and Sight Singing, Second Edition. W.W. Norton., New York.Cost: $102.64Required: YesTitle 2: Auralia Cloud Edition from Rising SoftwareCost: $29/year ($58 total for all four courses)Required: Yes
Average Number of Students per Course Section:	15
Number of Course Sections Affected by Implementation in Academic Year:	16

Average Number of Course Sections Per Semester:

Fall: 8

Spring: 8

Summer: 0

Total Number of Students Affected by Implementation in Academic Year:	120 (half of 15x16 because of Fall/Spring student overlap)
Requested Amount of Funding:	$10,800
Original per Student Cost:	$160.64

Post-Proposal Projected Student Cost:	0
Projected Per Student Savings:	$160.64
Projected Total Annual Student Savings:	$19,276.80

Project Goals:

The primary goal of this project is to save students money, which we will achieve by offering a no-cost website that will replace a traditional textbook. This cost savings is particularly important to Kennesaw State students, who are primarily regional students who live at or near home in order to save enough money to attend college.

In addition, the transformation from a traditional textbook to an online one allows us to create a more accessible, interactive, and flexible resource to promote student success in acquiring music dictation skills. Music dictation is the ability to listen to an excerpt of music and write it down from memory, and is essential as part of a professional musician's toolkit. The current textbook) requires a CD-ROM for the musical excerpts, which makes the files inaccessible to several students because many laptops do not ship with a CD drive. Instead, our website (which has a current working prototype, on www.freemusicdictations.net) provides the music excerpts as online MP3 files, which can be played on any laptop, tablet, or cell phone. In addition, our website features a greater number of resources not available or possible within a traditional textbook, including practice problems with answers, practice exams, and online instructional videos, all of which help students study on their own.

There are numerous pedagogical advantages in using an online textbook for music dictation. The most important is the ability to pair instruction and sound. In our current textbook, musical concepts are only discussed in the text and the pairing of those concepts with sound is only possible later through in-class instructor demonstration. In our website, by contrast, the instructional videos combine instruction, visuals, and audio to pair musical concepts directly to the sound. This increased online instructional capability potentially allows for flipped instruction, allowing students to learn and practice concepts online, and allowing more class time for advanced applications. Finally, an online textbook deters cheating because the problems can be easily changed between semesters: multiple 'homework assignment' pages can be hidden or revealed at the click of a button. In contrast, our current textbook has answers published in a separate teacher's edition, which students can easily find on Amazon.com.

Before submitting this project, I made sure to create a prototype of the textbook that covered the first course (out of the four-course aural skills sequence) to ensure that I knew how to create the materials and how long it took to create them. The musical excerpts will be new compositions produced by the authors that are created through Finale music software, the primary software used for professional music publication. The videos are PowerPoints with a

voice-over in MediaSpace (mediaspace.kennesaw.edu) that are uploaded to YouTube. Everything is then combined on a free Wix.com site, which can be optimized for both laptop and mobile formats.

Statement of Transformation:

The transformation replaces our current $160.64 traditional textbook costs with a free, online interactive website. Reducing the cost not only saves students money, but also increases their chances of success in all four aural skills courses. Each semester, multiple students fail to hand in assignments because they cannot afford the textbook. Accordingly, their success on tests is hampered by their inability to practice via assignments and receive feedback. Furthermore, a traditional textbook is no longer the most ideal medium for music education. Traditional textbooks are limited because they can only describe the music they are discussing. By contrast, an online platform allows us to pair instruction with musical sound.

The primary stakeholders in the transformation are the students who will use the textbook and the instructors administering the class. The students will benefit because they have a cheaper, more accessible textbook that provides more effective, nimble instruction than a traditional textbook. They will also have access to practice materials that allows for self-study, which is currently unavailable in current, physical textbooks. The instructors benefit because the students should perform better in class, they will not have to make arrangements for students who have difficulties obtaining the book (e.g., a late shipment from Amazon.com), and they will not have to continuously revise the course when a new edition of the textbook comes out. Secondary stakeholders include Kennesaw State University, the University System of Georgia, and the Georgia taxpayers who should see better retention, progression, and graduation rates and, accordingly, a better return on investment. Finally, our plan is to promote the textbook to area AP music theory teachers and high school students, which gives access to students preparing for college-level music courses.

Transformation Action Plan:

In order to best describe our transformational action plan, I will reference our preliminary prototype of the online textbook replacement: www.freemusicdictations.net. This website not only helps describe our final project, but emphasizes the greatest selling point of our proposal: we are confident in our ability to deliver a new, interactive textbook because we have already completed a portion of it and are now fully aware of the work required to finish it.

The content of our new, online textbook will be based on preserving the general content of our current aural skills textbook, but altered it to align with the presentation of concepts in the textbook of its companion course, music theory. (For context, aural skills and music theory are paired courses that explore the same progression of musical concepts through separate lenses, music perception in the former and analysis in the latter.) The creation of original musical excerpts that cover the same concepts as our current textbook will avoid issues with copyright. The alignment of concepts with the music theory textbook will further enhance

learning**,** creating a closer correspondence between the two courses.

There will be very little changed in the syllabi of the four aural skills courses because the general content is being preserved. Dictation problems from the current textbook will be exchanged with similar dictations newly composed for the website. The most significant change is exploring the possibility of a flipped classroom, where the instruction would be delivered by the online instructional videos and the class time would become more focused on concept application.

Our team features two faculty with terminal doctoral degrees in the area of music theory, the primary field that studies aural skills and aural skills pedagogy. The Principal Investigator, Dr. Jeffrey Yunek, would be in charge of creating most of the musical excerpts, the associated musical scores, and uploading the content to the website. His ability to deliver on these tasks is currently shown by his current work on the website. The second team member, Dr. Benjamin Wadsworth, would be in charge of developing the best ordering of pedagogical concepts and the creation of the instructional videos. His ability to create instructional videos is currently on display on the website and his prowess in music pedagogy is supported by his recent presentation at the national music theory pedagogy conference (June 2, 2017 in Lee, TN) and his forthcoming publication in *The Journal of Music Theory Pedagogy*.

The plan to provide the content to the students is to simply have them open and use the website with any internet browser. I have ensured that the website is accessible to various technologies by optimizing it for laptops, tablets, and cell phones. In addition, the music files are uploaded as MP3s, which require very little bandwidth to play.

Quantitative & Qualitative Measures:	The quantitative measures will include: (1) a direct comparison of the DFW delta rate between semesters using the current textbook (Fall 2017) and the online textbook (Fall 2018) and (2) a direct comparison of dictation exam grades between Fall 2017 and Fall 2018. Qualitative measures will include a comparison of student satisfaction surveys under the current textbook in Aural Skills III (Fall 2017) and the online website in Aural Skills III the following year (Fall 2018). The student satisfaction survey will be administered in a manner so that responses will remain anonymous; it therefore does not require Institutional Review Board approval.

Timeline:

Overall: November 2017 – Fall 2018

November 2017 – January 2018

Notification of award.

Attend Kick-Off Meeting on November 6th.

Review the literature on aural skills pedagogy with a specific focus on aural skill textbook reviews.

Review the literature on online teaching for new ideas, innovations, and resources.

Based on the materials review, determine the concepts to cover, determine the ordering of concepts, and the pedagogical strategies to incorporate.

Create a draft version of the website for Aural Skills II, which will be used in the following semester to get feedback on the final project**.**

February 2018 – April 2018

Incorporate the draft version of the textbook into Aural Skills II to test for audio and visual bugs.

Get written feedback from the students in Aural Skills II (MUSI 1112) on the website.

May 2018 – August 2018

Improve the areas of the website covering Aural Skills I and II based on student feedback.

Create the remaining material to cover Aural Skills III and IV.

Yunek will focus on dictations and sample tests.

Wadsworth will focus on instructional videos.

Each member will review each other's work to ensure quality.

Revision and finalization of instructional content will be completed.

September 2018 – December 2018

Implement the full online textbook with all sections of Aural Skills.

During the semester, qualitative and quantitative information in Aural Skills III will be gathered.

Data will be shared with colleagues and administrators at KSU and may be presented in appropriate upcoming conferences and/or meetings.

Budget:

The requested total budget is $10,800 for a standard-scale transformation.

Salary for Jeffrey Yunek = $5,000

Salary for Benjamin Wadsworth = $5,000

Overall travel costs and project expenses = $800

Travel costs will be prioritized. Project expenses, if any money remains, would go towards website upgrades (e.g., increased bandwidth)

Sustainability Plan:

This course will be offered for the foreseeable future because it has been a core class in the music curriculum—at KSU and across the country—for decades. The materials required to teach the course have changed very little over the years, and the website should be able to be used for years without major change. That being said, I do plan on changing the website every year to swap out problems to avoid issues with cheating. This swap will be done by creating multiple versions of the 'homework assignment' page and then hiding or revealing different pages at the beginning of each academic year. In addition, our website will allow us to adapt to future trends in aural skills education, for example, the incorporation of music improvisation that is being promoted by our national accrediting body (NASM).

College of the Arts
School of Music

25 September 2017

To Whom It May Concern:

I have been asked by Dr. Jeff Yunek for a letter of support concerning The Affordable Learning Georgia Textbook Transformation Grant program. I am pleased to write in support of Jeff's application.

Dr. Yunek of the music theory faculty of the School of Music at Kennesaw State University has been working on a textbook to replace the expensive textbooks that music students have been using in the most recent past. Dr. Yunek's project is already taking root and the opportunity to be considered for this grant will enable him to see the text through to completion. This project will be financially transformational for first and second year music theory students at our University enabling them to better afford the spiraling costs of textbooks.

I support Dr. Yunek's project and I am appreciative of his desire to make education more affordable and textbook information more accessible to the students enrolled at Kennesaw State University. The positive effects of this initiative will continue to pay dividends for years of future music faculty and students.

If I can be of further assistance in this process please simply call or write.

Sincerely,

Stephen W. Plate, DMA
Director of the School of Music
Professor of Music
Kennesaw State University
470-578-2141 – Office Direct

Affordable Learning Georgia Textbook Transformation Grants

Round Nine

For Implementations beginning Summer Semester 2017

Running Through Spring Semester 2018

Proposal Form and Narrative

- *The proposal form and narrative .docx file is for offline drafting and review. Submitters must use the InfoReady Review online form for proposal submission.*

- ***Note: The only way to submit the proposal is through the online form in Georgia Tech's InfoReady Review at:***

  https://gatech.infoready4.com/#competitionDetail/1757803

- *If you are copying and pasting into InfoReady Review from this form, first convert the file to **plain text** and copy/paste from the plain text file.*

  - *In Word, go to File > Save As… > and change the file format to "Plain Text (.txt)."*

  - *Copy and paste from the .txt file.*

  - *Be sure to save both copies in case you are asked to resubmit.*

- *l Review will render the reviewer copy unreadable. **If you paste Word-formatted tables into InfoReady Review, you may be asked to resubmit your application if time permits.***

- *Italicized text is provided for your assistance; please do not keep the italicized text in your submitted proposal. Proposals that do not follow the instructions may be returned.*

Submitter Name	Jeffrey Yunek, Ph.D.
Submitter Title	Assistant Professor of Music Theory / Coordinator of Aural Skills Or (Preassigned Number)

Submitter Email	jyunek@kennesaw.edu
Submitter Phone Number	770-499-3072
Submitter Campus Role	Proposal Investigator (Primary or Additional)
Applicant Name	Jeffrey Yunek, Ph.D.
Applicant Email	jyunek@kennesaw.edu
Applicant Phone Number	770-499-3072
Primary Appointment Title	Assistant Professor of Music Theory
Institution Name(s)	Kennesaw State University
Team Members	Jeffrey Yunek, Ph.D., Assistant Professor of Music Theory and Coordinator of Aural Skills, School of Music, jyunek@kennesaw.edu Benjamin Wadsworth, Ph.D., Associate Professor of Music Theory and Coordinator of Music Theory, School of Music, bwadswo2@kennesaw.edu
Sponsor, Title, Department, Institution	Stephen Plate, Director, School of Music, Kennesaw State University
Proposal Title	(Preassigned Number)
Course Names, Course Numbers and Semesters Offered	Aural Skills I, MUSI 1111, Fall Semester Only Aural Skills II, MUSI 1112, Spring Semester Only Aural Skills III, MUSI 2111, Fall Semester Only

	Aural Skills IV, MUSI 2112, Spring Semester Only				
Final Semester of Instruction	Fall 2018				
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Average Number of Course Sections Per Semester	Fall: 8 Spring: 8 Summer: 0				
Award Category (pick one)	☒ No-or-Low-Cost-to-Students Learning Materials ☐ Specific Core Curriculum Courses				
Are you planning on using an OpenStax textbook?	☐ Yes ☒ No				
List the original course materials for students (including title, whether optional or required, & cost for each item)	Title 1: Karpinski, Gary. 2017. *Manual for Ear Training and Sight Singing*, Second Edition. W.W. Norton., New York. Cost: $102.64 Required: Yes Title 2: Auralia Cloud Edition from Rising Software Cost: $29/year ($58 total for all four courses) Required: Yes				

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Original Per Student Cost	$160.64
Post-Proposal Projected Per Student Cost	$0
Projected Per Student Savings	$160.64
Projected Total Annual Student Savings	$19,756.80

NARRATIVE

1.1 PROJECT GOALS

The primary goal of this project is to save students money, which we will achieve by offering a no-cost website that will replace a traditional textbook. This cost savings is particularly important to Kennesaw State students, who are primarily regional students who live at or near home in order to save enough money to attend college.

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1.2 STATEMENT OF TRANSFORMATION

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1.3   TRANSFORMATION ACTION PLAN

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1.4 QUANTITATIVE AND QUALITATIVE MEASURES

The quantitative measures will include: (1) a direct comparison of the DFW delta rate between semesters using the current textbook (Fall 2017) and the online textbook (Fall 2018) and (2) a direct comparison of dictation exam grades between Fall 2017 and Fall 2018. Qualitative measures will include a comparison of student satisfaction surveys under the current textbook in Aural Skills III (Fall 2017) and the online website in Aural Skills III the following year (Fall 2018). The student satisfaction survey will be administered in a manner so that responses will remain anonymous; it therefore does not require Institutional Review Board approval.

1.5   TIMELINE

Overall: November 2017 – Fall 2018

November 2017 – January 2018

    Notification of award.

    Attend Kick-Off Meeting on November 6th.

    Review the literature on aural skills pedagogy with a specific focus on aural skill textbook reviews.

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    Based on the materials review, determine the concepts to cover, determine the ordering of concepts, and the pedagogical strategies to incorporate.

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February 2018 – April 2018

    Incorporate the draft version of the textbook into Aural Skills II to test for audio and visual bugs.

    Get written feedback from the students in Aural Skills II (MUSI 1112) on the website.

May 2018 – August 2018

    Improve the areas of the website covering Aural Skills I and II based on student feedback.

    Create the remaining material to cover Aural Skills III and IV.

    Yunek will focus on dictations and sample tests.

    Wadsworth will focus on instructional videos.

    Each member will review each other's work to ensure quality.

    Revision and finalization of instructional content will be completed.

September 2018 – December 2018

    Implement the full online textbook with all sections of Aural Skills.

    During the semester, qualitative and quantitative information in Aural Skills III will be gathered.

Data will be shared with colleagues and administrators at KSU and may be presented in appropriate upcoming conferences and/or meetings.

When submitting this timeline in InfoReady Review, be sure to use the Paste from Word button in order to correctly paste a table from Word. Otherwise, the document will be unreadable to reviewers.

1.6   BUDGET

The requested total budget is $10,800 for a standard-scale transformation.

Salary for Jeffrey Yunek = $5,000

Salary for Benjamin Wadsworth = $5,000

Overall travel costs and project expenses = $800

Travel costs will be prioritized. Project expenses, if any money remains, would go towards website upgrades (e.g., increased bandwidth).

1.7 SUSTAINABILITY PLAN

This course will be offered for the foreseeable future because it has been a core class in the music curriculum—at KSU and across the country—for decades. The materials required to teach the course have changed very little over the years, and the website should be able to be used for years without major change. That being said, I do plan on changing the website every year to swap out problems to avoid issues with cheating. This swap will be done by creating multiple versions of the 'homework assignment' page and then hiding or revealing different pages at the beginning of each academic year. In addition, our website will allow us to adapt to future trends in aural skills education, for example, the incorporation of music improvisation that is being promoted by our national accrediting body (NASM).

1.8 REFERENCES & ATTACHMENTS

(attached)

Syllabus

MUSI 2111 Aural Skills III (Fall 2018): All Sections   **Syllabus**

1. **Meeting Times and Locations**

   <u>Section 1</u>: CRN 87718
   Time and location: MW 9am – 9:50am in Music 107
   Instructor: Dr. Kelly Francis

   <u>Section 2</u>: CRN 87721
   Time and location: MW 11am – 11:50am in WB 221
   Instructor: Tyrone Jackson

   <u>Section 3</u>: CRN 87724
   Time and location: TTh 8am – 8:50am in WB 221
   Instructor: Dr. Jeff Yunek

   <u>Section 4</u>: CRN 87725
   Time and location: TTh 9am – 9:50am in WB 221
   Instructor: Dr. Jeff Yunek

2. **Instructor Names, Contact Information, and Office Hours:**

   Professor Tyrone Jackson (Office: WA 1092)
   Email: tjacks80@kennesaw.edu
   Office hours: by appointment only

   Dr. Kelly Francis (Office: Music 106J)
   Email: kfanc10@kennesaw.edu
   Office hours: by appointment only

   Dr. Jeff Yunek (Office: Music 110B)
   Email: jyunek@kennesaw.edu
   Office Hours: MW 8am – 9am; and by appointment

3. **Aural Skills Coordinator** (refer to for questions of course policy)

   Dr. Jeff Yunek: jyunek@kennesaw.edu

4. **Course Communication**

   a. This course is 100% face-to-face, although instructors post materials online on D2L (https:// kennesaw.view.usg.edu). Our communication preference is via KSU regular email or D2L email.

   b. We will conduct official class business on D2L. Your KSU email will be another official channel of communication with the instructor. You can generally expect your instructor to respond to emailed questions in 24 hours (weekdays), or in 48 hours (weekends). Exceptions will be announced to each class as needed.

5. **Required Materials**

   Ottman, Robert and Nancy Rogers. 2014. *Music for Sight Singing*, Ninth Edition. Pearson Press, Boston.

6. **Course Catalogue Description and Credit Hours**

   For music majors. Foundation work in sight singing including rhythmic, melodic, and harmonic dictation. Practical application includes some composition and improvisation. (2 Class Hours; 1 Credit Hour)

7. Course Prerequisites and Co-requisites

Being an accepted music major or minor; passing MUSI 1112 (Aural Skills II); and having taken (or currently taking) MUSI 2221 (Theory III) or higher.

8. Course Objectives

- Students will be able to perform musical excerpts including chromaticism, triplets and duplets, and syncopation with little to no preparation.

- Students will be able to retain and write down musical excerpts (both melodic and harmonic) involving chromaticism (primarily secondary function chords), triplets and duplets, and syncopation.

- Students will be able to ID intervals, triads, and seventh chords in all inversions.

9. Tentative Schedule

Day	Date	Assignment(s)
1	8/14	No Homework
2	8/16	Online Dictations 26-1 and 26-2
3	8/21	Ottman 11.1 – 11.2 (group)
4	8/23	Online Dictations 27-1 and 27-2
5	8/28	**Chord Quiz #1**
6	8/30	Online Dictations 28-1 and 28-2
7	9/4	Ottman 11.32 (duet)
8	9/6	**Dictation Exam #1**
9	9/11	Online Dictations 29-1 and 29-2
10	9/13	Ottman 12.1 – 12.2 (group)
11	9/18	Online Dictations 30-1 and 30-2
12	9/20	**Chord Quiz #2**
13	9/25	Online Dictations 31-1 and 31-2
14	9/27	Ottman 12.39 (duet)
15	10/2	**Dictation Exam #2**
16	10/4	Online Dictations 32-1 and 32-2
17	10/9	Ottman 13.70 and 13.83 (group)
18	10/11	Online Dictations 33-1 and 33-2

19	10/16	**Chord Quiz #3 and** Online Dictations 34-1 and 34-2
20	10/18	Ottman 13.116 (duet)
21	10/23	**Sight-Singing Quiz Appointments (First Attempt)**
22	10/25	**Dictation Exam #3**
23	10/30	Online Dictations 35-1 and 35-2
24	11/1	No Class – Away on a Conference
25	11/6	Ottman 14.37 and 14.48 (group)
26	11/8	**Chord Quiz #4 and** Online Dictations 36-1 and 36-2
27	11/13	Online Dictations 37-1 and 37-2
28	11/15	Ottman 14.67 (duet)
29	11/27	**Sight-Singing Quiz Appointments (Second Attempt)**
30	11/29	**Dictation Exam #4**
31	12/3 (Monday)	**Sight-Singing Quiz Appointments (Final Attempt)** - **8:00 am – 9:30 am**

Disclaimer: This represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

A thorough schedule of classes will be posted on D2L, which will serve as the official schedule for the class. Any changes to the schedule will be updated on D2L and announced during class.

Final Exam:

The final written exam is schedule for the last day of class. An additional aural exam may be schedule for the penultimate day of class or for the given final exam time (at the discretion of the instructor).

Breaks:
- Monday, 9/4: Labor Day Break
- All Week, 11/20 – 11/24: Fall Break

Important Dates:
- Drop/Add Ends: Monday, August 21st
- Last Day to Withdraw Without Academic Penalty: Wednesday, October 4th

10. **Grading Distributions**

40 % Dictation Exams
25% Written Homework
15 % Sung Homework
10 % Chord Quizzes
10 % Sight-Singing Quiz

11. **Grading Scale**

    A: 100-90; B: 89-80; C: 79-70; D: 69-60; F: 59 and below.

12. **Passing Grade**

    You must achieve at least a C (or 70/100 points) in this course to progress to Aural
    Skills IV (MUSI 2112).

13. **Assignment descriptions**

    Online Dictation Assignments: These assignments involve some form of dictation. Make sure all harmonic
    dictations include the melodic line, bass line, and roman numerals

    The website for the dictation assignments is: https://www.freemusicdictations.net/

    Ottman Assignments: The instructor will set the key and the opening note and the student will sing the
    given excerpt, which is assigned beforehand. There are two different types of Ottman assignments.

    1) Group assignments, where students may sing an excerpt in a group (ideally two, no more than three).

    2) Duet assignments, where the students sing a duet in pairs (no more than two per part; four students
        max).

    Chord Quizzes: This quiz involves identifying chords and harmonic intervals.

    Dictation Exams: These are comprehensive dictation exams involving melodic dictation, harmonic
    dictation, and chord identification.

    Sight-Singing Quizzes: These quizzes involve pure sight singing and improvisation. The student has three
    attempts to take the exam, and the instructor will take the highest grade. (Accordingly, a student who does
    well on an earlier quiz does not need to take it again.)

14. **Instructional Methods Used**

    - Drills on basic recognition of musical constructs with a focus on triads and seventh chords in
      inversion.
    - Scalar vocal warmups that integrate melodic and harmonic aspects of music.
    - Sight singing in various ensemble sizes that aid the student in immediately realizing correct (and
      incorrect) musical passages.
    - Dictation exercises that builds a student's tonal memory and understanding of common-practice
      tonality.
    - Improvisation exercises that develop the students' ability to spontaneous create music.

15. **Course Policies**

    - Academic Honesty Policy

        *Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as
        published in the Undergraduate and Graduate Catalogues. Section II of the Student Code of
        Conduct addresses the University's policy on academic honesty, including provisions regarding
        plagiarism and cheating, unauthorized access to University materials,
        misrepresentation/falsification of University records or academic work, malicious removal,
        retention, or destruction of library materials, malicious/intentional misuse of computer facilities*

and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an "informal" resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct's minimum one semester suspension requirement.

- The implementation of the Academic Honesty Policy in this class:

  *You are expected to do your own work on all written assignments. If you are caught giving or receiving help on exams or any assignment, this will be treated as cheating. Each instructor may assign a "0" grade to work that represents an initial attempt at confirmed cheating. In second attempts, accused students will be prosecuted through official judicial avenues according to Kennesaw State University policies and procedures. All assignments must be done independently: **assignments showing collaboration between students will be considered cheating.***

- Attendance is mandatory. You are permitted up to 3 absences without penalty. 3 tardies (more than 5 minutes late) will be equal to 1 absence. After 3 absences, each absence will lower your semester grade by 10 points. The only exception is absences worked out in advance.

- You can generally expect one written exercise per week to turn in at the beginning of each class. **Late work receives zero credit.** The grading of the assignments is up to the instructor and may change from assignment to assignment.

- This will be a paper-free class to help preserve the environment and minimize costs to KSU. If you need hard copies of handouts, please view/print them online yourself. We will copy all tests and quizzes for you.

- All electronic devices (including cell phones and laptops) are not permitted in class unless given permission by the professor (e.g. for a piano app for more difficult dictation/sight-singing exercises).

- During tests, do not use any outside materials except pencils and erasers.

- Bring **pencils**, erasers, **staff paper**, and textbooks to every class. (Your instructor may allow you to leave your textbooks at home.)

- The use of music notation software will gain you up to 10% extra credit on dictation assignments, but the total score will never exceed 100% (per assignment).

- Your instructor needs to know about any requests for special learning needs within the first week of class.

- Auralia assignments within the Aural Skills Three syllabus are required. You can change the syllabus by clicking the dropdown box in the upper left-hand corner.

16. Additional KSU Policies

- Web Accessibility Policy:

  Section 508 [of the ADA] *requires that every non-text element (image, chart, graph, audio, video, animation, etc.) must be accompanied by a text equivalent for those who are not able to see, hear or otherwise access the non-text element. See also* Section 508 Subsection 1194.22 of the Rehabilitation Act

- Copyright Policy:

The University System of Georgia facilitates compliance with copyright law and, where appropriate, the exercise in good faith of full fair use rights by faculty and staff in teaching, research, and service activities. The University System of Georgia ensure compliance with copyright law in the following ways.

A. *The USG informs and educates students, faculty, and staff about copyright law, including the limited exclusive rights of copyright holders as set forth in 17 U.S.C. § 106, the application of the four fair use factors in 17 U.S.C. § 107, and other copyright exceptions.*
B. *The USG develops and makes available tools and resources for faculty and staff to assist in determining copyright status and ownership and determining whether use of a work in a specific situation would be a fair use and, therefore, not an infringement under copyright law;*
C. *The USG facilitates use of materials currently licensed by the University System of Georgia and provides information on licensing of third-party materials by the University System; and*
D. *The USG identifies individuals at the University System and member institutions who can counsel faculty and staff regarding application of copyright law.*

- FERPA Policy:

Students have certain rights to privacy. These rights are mandated by federal policy. Leaving their work in an unsecured area such as outside your office door (unless agreed upon with each student) means that the students' names and grades and possibly social security numbers are accessible to everyone. Additionally, research papers can be taken and used by other individuals. It is recommended that you permit students to retrieve their work from your office if you don't return it to them in class. Information should not be made public in any way in which a student's grades, social security number, or other personal information may be identified.

As a member of the Kennesaw State University community of scholars, I understand that my actions are not only a reflection on myself, but also a reflection on the University and the larger body of scholars of which it is a part. Acting unethically, no matter how minor the offense, will be detrimental to my academic progress and self-image. It will also adversely affect all students, faculty, staff, the reputation of this University, and the value of the degrees it awards. Whether on campus or online, I understand that it is not only my personal responsibility, but also a duty to the entire KSU community that I act in a manner consistent with the highest level of academic integrity. Therefore, I promise that as a member of the Kennesaw State University community, I will not participate in any form of academic misconduct.

- Sexual Misconduct Policy:

  - *KSU does not condone and will not tolerate sexual misconduct or sexually exploitative or harassing behavior of any kind. The University has a comprehensive sexual misconduct policy (https://policy.kennesaw.edu/content/sexual-misconduct-policy) and affirms its responsibility to:*
    • Respond promptly and effectively to sex discrimination, especially sexual harassment and sexual violence;
    • Take immediate steps to eliminate the sexual harassment or sexual violence, prevent its recurrence, and address its effects; and
    • Support all students with appropriate resources regardless of their status as complainant or accused.

  - *Questions about this policy should be directed to the KSU Equal Employment Opportunity (EEO) and Title IX officer by telephone at (470) 578-2614. You may also visit the University's EEO website http://www.kennesaw.edu/eeo/index.html for more information.*

  - *This policy applies broadly to all KSU employees, students, and third parties. All individuals are encouraged to report and seek assistance regarding incidents of sexual misconduct. A student who is under the influence of alcohol or drugs in violation of the KSU Student Code of Conduct at the time of a sexual misconduct incident should not be reluctant to seek assistance for that reason. In order to*

encourage students to come forward, disciplinary violations against a student (or against a witness) for his or her use of alcohol or drugs will not be enforced if the student is making a good faith report of sexual misconduct.

- Electronic Recording and Social Media Policy:

  Electronic recording performed without the consent of the people being recorded chills the free exchange of ideas. Academic freedom, free inquiry, and freedom of expression should not be limited by the fear that one's brainstorming, polemic discourse, speculative inquiry, or any other kind of expressed curiosity made within the space of a university classroom will be made public without one's consent. This fear is unacceptable regardless of whether one is in an online, hybrid, or face-to-face classroom setting. Accordingly, no person shall make public any electronically recorded class discussion without the written permission of the instructor. This policy is not intended to discourage electronic recording in the classroom or the use of social media when such actions are performed with the written consent of the instructor, and others as appropriate. Note: Faculty accommodate all reasonable requests to electronically record a class discussion; these requests must be documented by the DisAbled Student Support Services available at: http://www.kennesaw.edu/stu_dev/dsss/prospect.shtml

- Ethics Policy:

  The instructor of your course will make every effort to respect religious, cultural, and gender differences. Students are asked to do likewise to maintain a collegial learning environment.

- Writing Assistance

  The KSU Writing Center helps students in all majors improve their writing. Experienced, friendly writing assistants help with topic development, revision, research, documentation, grammar, and more. For more information or to make an appointment, visit writingcenter.kennesaw.edu or stop by English Building, Room 242 (Kennesaw campus)

Final Report

Affordable Learning Georgia Textbook Transformation Grants

Final Report

To submit your Final Report, go to the Final Report submission page on the ALG website:
http://affordablelearninggeorgia.org/site/final_report_submission

Final report submission requires four files:

- *This completed narrative document*
- *Syllabus or syllabi*
  - o *(if multiple files, compress into one .zip folder)*
- *Qualitative/Quantitative Measures data files*
  - o *(if multiple files, compress into one .zip folder)*
- *Photo of your team or a class of your students w/ at least one team member, minimum resolution 800x600px*
  - o *(nearly all smartphones take photos larger than this size by default)*

Follow the instructions on the webpage for uploading your documents. Based on receipt of this report, ALG will process the final payment for your grant. ALG will follow up in the future with post-project grantee surveys and may also request your participation in a publication, presentation, or other event.

General Information

Date: 12/21/2018

Grant Round: 10

Grant Number: 339

Institution Name(s): Kennesaw State University

Project Lead:

Jeffrey Yunek
Assistant Professor of Music Theory
jyunek@kennesaw.edu

Team Members (Name, Title, Department, Institutions if different, and email address for each):

Benjamin Wadsworth
Associate Professor of Music Theory
bwadswo2@kennesaw.edu

Course Name(s) and Course Numbers:

Aural Skills I, MUSI 1111, Fall Semester Only

Aural Skills II, MUSI 1112, Spring Semester Only

Aural Skills III, MUSI 2111, Fall Semester Only

Aural Skills IV, MUSI 2112, Spring Semester Only

Semester Project Began:

Fall 2017

Final Semester of Implementation:

Fall 2018

Total Number of Students Affected During Project:

120

1. Narrative

Key Outcomes

The primary objective of this project was to create an online textbook that provided the same content as our previous textbook for free. As our later quantitative and qualitative measures show, students maintained the similar overall scores, exam scores, and DFW rates as they did with the previous textbook, but had a much higher rating of the new online textbook in terms of its perceived quality and value.

The greatest accomplishment was being able to save over a hundred students the price of an expensive textbook that we could—with some effort—replicate. In addition, we were able to make the homework experience easier for our students because they could access the materials from the beginning of the course and from anywhere with a WIFI signal. Accordingly, over 68% of students took advantage of the fact they could access the website from both a laptop/tablet and cell phone.

The biggest challenge was being able to create recordings that had a high degree of clarity for the highest and lowest voices (which are required in the students' homework), but still featured a high fidelity for the interior voices (which are required for chord analysis). In the beginning, we used a piano midi file that replicated the instrument we use on in-class exams. However, the lack of timbre difference made the isolation of outer voices difficult. In later edits, we changed the recordings to string and woodwind quartets, which feature a greater distinction in timbre and allows us to individually adjust the volume of the highest

and lowest instruments. After this change, students still complained about hearing the bass voice, but this was largely due to them listening off laptop and/or cell phone speakers, which lack the subwoofers to hear the bass notes properly.

There were numerous benefits to my instruction and facilitation of the course. In terms of instruction, I could create recordings that perfectly aligned with my pedagogical goals. More specifically, the previous textbook tended to intermingle previous concepts in a way that overwhelmed the students and did not accurately represent normal music construction. In terms of course facilitation, I was able to assign homework from the beginning of the course, instead of having to wait until students received their textbooks. In addition, I could fix any issues/errors with the website with ease (normally in a matter of minutes).

The value of the instructional videos is harder to gauge. The main benefit of the instructional videos was to give guidance to non-university students or high-school teachers/students who were attempting to learn/teach aural skills for the first time. The benefit was hard to gauge because only one high school teacher reached out about using the materials. The secondary benefit of the videos was to reinforce the pedagogical concepts being taught in class. However, no student listed the videos as a beneficial feature in the student surveys.

Lessons Learned

Since we did not encounter that many issues in the creation or use of the website, we did not learn that many valuable lessons. That being said, this confirmed the value of creating free materials for students because it proved we were capable of generating pedagogical materials equivalent to textbooks, which ultimately saved the students money without diminishing their education.

2. Quotes

- Quotes from students:

1) "I liked the website version of the textbook because of the convenience of being able to use it wherever I am."
2) "It was easy to use and was much more efficient than a textbook would have been."
3) "The website was a great source for study as well as an inexpensive way to do homework."

3. Quantitative and Qualitative Measures

3a. Uniform Measurements Questions
The following are uniform questions asked to all grant teams. Please answer these to the best of your knowledge.

Student Opinion of Materials

Was the overall student opinion about the materials used in the course positive, neutral, or negative?

Total number of students affected in this project: 120

- Positive: 92.86% % of 56 number of respondents
- Neutral: 7.14 % of 56 number of respondents
- Negative: 0% % of 56 number of respondents

Notes:

1) *A more detailed view of the student response is given in the "Summary of Student Surveys: Fall 2018" (please compare to "Summary of Students Surveys: Fall 2017")*
2) *Our number of respondents is roughly half of the 120 students affected because our survey only involved one (of two) courses taught in Fall 2018 (Aural Skills III; not Aural Skills I). This is because we wanted to compare the students in this course to the last students who used the textbook, which was the Aural Skills III course in Fall 2017.*

Student Learning Outcomes and Grades

Was the overall comparative impact on student performance in terms of learning outcomes and grades in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Student outcomes should be described in detail in Section 3b.

Choose One:
- ___ Positive: Higher performance outcomes measured over previous semester(s)
- _X_ Neutral: Same performance outcomes over previous semester(s)
- ___ Negative: Lower performance outcomes over previous semester(s)

Student Drop/Fail/Withdraw (DFW) Rates

Was the overall comparative impact on Drop/Fail/Withdraw (DFW) rates in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Drop/Fail/Withdraw Rate:
Depending on what you and your institution can measure, this may also be known as a drop/failure rate or a withdraw/failure rate.

0% of students, out of a total 38 students affected, dropped/failed/withdrew from the course in the final semester of implementation.

Choose One:

- ___ Positive: This is a lower percentage of students with D/F/W than previous semester(s)
- _X_ Neutral: This is the same percentage of students with D/F/W than previous semester(s)
- ___ Negative: This is a higher percentage of students with D/F/W than previous semester(s)

  Note:

  This was not listed as a metric in our initial statement of qualitative and qualitative measures. However, I was able to compare the sections I have taught in the last two years.

3b. Measures Narrative
In this section, summarize the supporting impact data that you are submitting, including all quantitative and qualitative measures of impact on student success and experience. Include all measures as described in your proposal, along with any measures developed after the proposal submission.

Quantitative Measures

The first quantitative measure we looked at were DFW rates, in which we compared two sections taught by the same professor in Fall 2017 and Fall 2018. As the grade summaries show, all students passed in both Fall 2017 and Fall 2018, which means the DFW rates are exactly the same. In addition, it shows that the overall scores for the classes were highly similar (within 1%) with Fall 2017 being slightly higher than Fall 2018. This score reflected the data found in our second quantitative measure, which compared dictation exam scores. Accordingly, these courses featured the same differences in scores with Fall 2017 being a fraction higher than Fall 2018.

Accordingly, we believe our online textbook was just as successful as our previous textbook in terms of teaching the material, but required less money from the students. We believe the slightly better scores in Fall 2017 can be attributed to the smaller classes sizes, which were roughly seven less students per class in Fall 2017 than Fall 2018.

Qualitative Measure

Our qualitative measure involved a comparison of student satisfaction surveys between Fall 2017 and Fall 2018, in which the surveys were constructed with the same questions. As our summaries show, students rated the online materials significantly higher than the textbook materials. That is, students graded on a 4.0 GPA system and the online materials were roughly a point (or an entire grade level) higher.

Accordingly, we believe our online textbook was more successful than the previous textbook in terms of student satisfaction. Not only did the students appreciate the low cost, they consistently rated the visual layout, the pedagogical materials, and the recordings better than the previous textbook.

4. Sustainability Plan

- We plan on continuing the use of the website in the future. My department will support the yearly upkeep for the website, which is roughly $100/year.
- We plan on updating the material for the harmonic dictation in Aural Skills II by generating the midi files with string quartet samples, instead of piano samples, to make the excerpts easier to hear.
- We have created multiple versions of the assignment materials, which means we can swap assignments in and out to dissuade students from cheating.

5. Future Plans

- This project has changed my perspective on selecting workbooks in the future. As an instructor, I do not like having to use workbook materials created by textbooks manufacturers because they are not perfectly aligned with the concepts I wish to teach. As a result, I often generate my own materials. This project has opened my eyes to the

fact that I can simply formalize and polish my existing self-composed material and easily package it to my students for little or no cost. Accordingly, I am exploring getting a mini-grant for creating workbooks for my other courses in the future.

- Once I finish with a few pending articles in my specific discipline, I plan on promoting my textbook at OER conferences and music theory conferences that have specific pedagogical sessions.

6. Description of Photograph

- (Left) Dr. Jeff Yunek, Assistant Professor of Music Theory, Project Lead
- (Right) Dr. Benjamin Wadsworth, Associate Professor of Music Theory, Team Member