

**NORMANDALE COMMUNITY COLLEGE
MUSIC DEPARTMENT**

**STUDENT HANDBOOK
2008 - 2009**

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**Normandale Community College
is an accredited institutional member
of the National Association of Schools of Music**

Table of Contents

I. Statement of Mission	
Equal Opportunity	1
II. The Music Faculty at Normandale	3
III. Degree Programs	
A. Associate of Arts with Emphasis in Music.....	6
B. Associate of Fine Arts in Music	7
C. Two-Year Plan for AFA	8
D. MNTC and AA Degree Worksheet	9
IV. Applied Music and Performance Class	11
V. Student Portfolio	12
VI. Ensembles at Normandale	14
A. Concert Choir	
B. Concert Band	
C. Orchestra	
D. Jazz Ensemble	
E. Vocal Ensemble	
F. Guitar Ensemble	
G. Instrumental Ensemble	
H. Piano Ensemble	
VII.	Facilit
ies and Equipment	18
VIII.	Cours
e Descriptions	19
IX. Common Course Outlines	24
X. Concert Schedule	last page

I. STATEMENT OF MISSION and EQUAL OPPORTUNITY

A. Department of Music

The Music department operates with the philosophy that the study of music, as a discipline of the humanities, provides for the student the ideals and practices which shape our society. The components of our mission include:

1. Serving Students

- a. Student pursuing an Associate of Arts degree with a Music Emphasis and/or the Associate of Fine Arts degree receive a quality two-year curriculum including the courses: theory, ear training, history, applied music, class voice, class piano, class guitar and large and small performing ensembles.
- b. Students receive music courses as part of their general education curriculum or their life-long learning.
- c. Students experience diversity of thought, culture and ethnicity across the music curriculum.
- d. Students receive academic and career advising.

2. Serving the Community

- a. The community receives continuing education and additional training for advancement.
- b. The community receives a center for enrichment and performance opportunities.

3. Furthering the Music Discipline

- a. Students are provided with faculty who actively participate in the professional music community.
- b. The community receives a center for enrichment and performance opportunities.

B. Division of Liberal Arts

1. Liberal education is at the core of Normandale Community College's mission to prepare students for life-long learning. Liberal education at Normandale provides a broad foundation of knowledge, skills and values. Students are empowered to participate actively and creatively in a rapidly changing world as thoughtful, responsible citizens and to develop a sense of place within our diverse local, national and international communities.

2. Students will:

- Think critically and creatively
- Communicate effectively.
- Employ methods of scientific inquiry and analysis.
- Grow in technological literacy.
- Investigate ethical positions toward self as well as one's society and natural environment.
- Actively engage in the creative/performing arts.
- Recognize and discuss multiple perspectives.
- Establish strategies for personal wellness.
- Learn to use the resources of the Normandale academic community and its urban context for learning

C. Normandale Community College

As an urban community college serving primarily the southwest metropolitan region of the Twin Cities, Normandale prepares students for full participation in our diverse communities, creates pathways to other college programs and builds community connections.

We are committed to...

- **Quality teaching, accessible programs and support services** which respond to the changing needs of our students.
- **Rigorous associate degree-level liberal arts and technical curricula**, which meet or exceed transfer and workplace standards.
- **Developmental education opportunities**, which prepare students for full participation in the curriculum.
- **Educational experiences** which assist students to understand and celebrate their local, national, international and multicultural environments.
- **Initiatives and alliances** with community organizations, employers and other educational institutions.
- **Continuing education and customized training opportunities**, which foster life-long learning.

D. Equal Opportunity Statement

Normandale Community College is committed to a policy of nondiscrimination in employment and education opportunity. No person shall be discriminated against in the terms and conditions of employment, personnel practices, or access to and participation in programs, services and activities with regard to race, sex, color, creed, religion, age, national origin, disability, marital status, status with regard to public assistance, sexual orientation, or membership or activity in a local commission as defined by law.

Diversity enhances the campus environment for all students and employees. The College will continue to make every effort to provide a safe, respectful workplace, to promote diversity in staffing and programming, and to enhance understanding of diversity through education and cultural diversity programs.

II. The Music Faculty and Staff at Normandale

Robert W. Gronemann – Applied Piano

Robert Gronemann holds the BM and MM degrees in Piano Performance from the University of Minnesota. In addition to teaching Applied and Beginning piano at Normandale, Mr. Gronemann is actively engaged as a piano soloist and accompanist in the Twin Cities and throughout the Midwest. He has been a member of the piano faculty at Normandale since 2000.

Jeffrey Hess – Applied Voice

Jeffrey Hess holds a BA degree in Music and Applied Music from the University of Wisconsin-Green Bay, and a MM in Vocal Performance from the University of Minnesota, where he is currently working on his DMA in Vocal Performance. Mr. Hess is active soloist in the Twin Cities region, a member of the American Choral Director's Association, National Association for Music Education, Minnesota Music Educators Association, the International Association of Jazz Educators and the National Association of Teachers of Singing. He has been a member of the music faculty at Normandale since 2003.

Marc Jaros – Concert Choir; Vocal Ensemble; Music History; World Music

Marc Jaros holds the BA degree from St. John's University, and the MM in Musicology from the University of Wisconsin. He is currently ABD in the Phd program in Music at the University of Minnesota. Mr. Jaros' professional memberships include the American Choral Director's Association and the National Association for Music Education. Mr. Jaros has been a member of the music faculty at Normandale since 1996.

James A. Kurschner – Concert Band; Instrumental Ensemble; Class Piano; Applied Music Coordinator

James Kurschner holds the BME degree from the University of Wisconsin-River Falls, and the MM degree in instrumental conducting from Northwestern University. He has been a member of the music faculty since 2001.

Mr. Kurschner is the music director and conductor of the Sheldon Theatre Brass Band in Red Wing, MN. He is a member of the National Association for Music Education, The Minnesota Music Educator's Association, and the College Band Director's National Association.

Aaron Moe – Department Chair; Jazz Ensemble; Jazz Improvisation; Jazz History

Aaron Moe holds a Master of Music from Northern Illinois University in Jazz Pedagogy/Performance and a Bachelor of Music in music education from the University of Wisconsin-Stevens Point. He has been on the faculty at Normandale Community College since 2005. He has also served as Director of Jazz Performance Studies at the University of Missouri – Columbia and as an associate band director at the nation's first Grammy Signature School, Valley High School, in West Des Moines, IA.

Wade Oden – Applied Guitar

Wade Oden holds BM and MM in Guitar Performance from the University of Minnesota where he is currently pursuing the DMA degree in Guitar Performance. He is a member of the American Composer's Forum. Mr. Oden is a member of the classical guitar and voice duo, *Voce y Cuerdas*. He has been a member of the music faculty at Normandale since 2002.

Jeffrey Olsen - Intro to Finale

Jeffrey Olsen holds a BA degree in music performance from the University of St. Thomas, a K-12 Licensure in Music (instrumental and general) from the University of St. Thomas. He is finishing an Master of Arts in Teaching with an emphasis in Learning Technologies also at the University of St. Thomas. Jeffrey Olsen has taught brass instruments and performed in both classical and jazz ensembles for the past 17 years.

Jeffrey Patry – Staff Accompanist

Jeff Patry is currently the staff accompanist, a position he has held for five years. Jeffrey is also the director of Sacred Music and Principal Organist of Sacred Heart in Robbinsdale, MN. He is also the accompanist for the Varsity Chorus of Angelica Cantanti. Jeffrey earned his Bachelor of Music in organ performance for St. Olaf College studying with Dr. John Ferguson and Mr. Douglas Cleveland. Jeffrey is a member of the Twin Cities Chapter of the American Guild of Organists and is also the chair of the Professional Development Committee. He is frequently an accompanist for events in the Twin Cities and surrounding communities.

Dr. Ona Pinsonneault – Music Theory, Ear Training; Applied Clarinet

Dr. Pinsonneault holds the BA, MFA, and DMA in clarinet performance from the University of Minnesota. She has been a member of the Normandale Music Faculty since 1969. Dr. Pinsonneault holds active memberships Sigma Alpha Iota, Phi Kappa Lambda, Thursday Musical, Minnesota Music Teacher's Association, Music Educator's Conference, National Association of College Wind and Percussion Instructors, and the Twin Cities Musicians Union.

Applied Music Staff

Angela Anderson – Oboe

Robert Anderson - String Bass

Kitty Eliason – Harp

Mary Carolyn Gilkey – Flute

Robert Gronemann – Piano

Jeffrey Hess – Voice

Will Kempermann – Percussion

Mark Kieffer – Organ

Marilee Klemp – Oboe

James Kurschner – Saxophone

Lawrence Malmberg – Accordion

Wade Oden – Guitar

Kristin Pichelman – Bassoon

Ona Pinsonneault – Clarinet

Barbara Ross – Violin

Laverne Smith – Piano

Brian Van Stavern – Trombone, Euphonium, Tuba

Cheryl Stewart – Viola

Dragon Stojkavic – Violin

John Tranter – Euphonium

Nina Westbrook – Cello

Alex Wilson – Trumpet

III. Degree Programs



Associate in Arts Degree with Emphasis in Music

Faculty: Robert Gronemann, Jeffrey Hess, Marc Jaros, James Kurschner, Aaron Moe, Wade Oden, Jeffrey Olsen, Ona Pinsonneault,

Dean: Jon Marshall, Dean of Humanities & College Readiness

Associate in Arts Degree with Emphasis in Music

The AA degree with Emphasis in Music is designed to prepare the student to transfer into a baccalaureate program in music especially in the areas of music history, ethnomusicology, music theory, music education, church music and music management.

The AA with Music Emphasis includes all the requirements of the ten goals of the Minnesota Transfer Curriculum and the Music program.

Students may check with their intended transfer institution for any additional admissions or general education requirements.

Music Requirements (26 credits minimum)

Complete the following Music courses:

- MUSC 1131, 1132, 2231, 2232 - Music Theory I, II, III, and IV
- MUSC 1181, 1182, 2281, 2282 - Ear Training I, II, III, and IV
- MUSC 1151, 1152 (two semesters minimum) - Applied Music & Performance Class
- MUSC 1159 – Piano Proficiency Exam
- MUSC 1113, 1116, 1118 or 1145 (two semesters minimum) – Performing Ensembles

General Education (40 credits) Complete a minimum of 40 semester credits in the 10 goals.

- Goal 1 – Communication – Two courses required. Required: ENGC 1101.
- Goal 2 – Critical Thinking – All courses in the MnTC satisfy this requirement.
- Goal 3 – Natural Sciences – Two courses required.
- Goal 4 – Mathematical/Logical Reasoning – One course required.
- Goal 5 – History and the Social and Behavioral Sciences – Two courses required.
- Goal 6 – Humanities & the Fine Arts – Two courses required (may include MUSC 1131).
- Goal 7 – Human Diversity – One course required (may include MUSC 1123).
- Goal 8 – Global Perspective – One course required (may include MUSC 1121).
- Goal 9 – Ethical and Civic Responsibility – One course required.
- Goal 10 – People and the Environment – One course required.
- Select one Health course from HLTH 1103-2209.
- Select one Physical Education course.

Complete lower division courses in Music to reach a minimum of 64 semester credits.

Electives	Name	Credits
*MUSC 1113, 1116, 1118, 1141, 1142, 1143, 1144 & 1145	Performing Ensemble	1 each
MUSC 1123	Jazz History	3
*MUSC 1151, 1152	Applied Music, Performance Class	4
MUSC 1156	Class Guitar	2
MUSC 1161	Class Voice	2
MUSC 1170	Jazz Improv I	2
**MUSC 1121, 2245, 2246, 2247	Music History	3 each

*Most colleges and universities require four semesters of Applied Music and Performing Ensemble. The student who elects to complete only two semesters may be behind upon transfer.

**Most colleges and universities require four semesters of Music History. It is to your advantage to complete four semesters at Normandale. (MUSC 1121, 2245, 2246, 2247).



Associate in Fine Arts in Music

Faculty: Robert Gronemann, Jeffrey Hess, Marc Jaros, James Kurschner, Aaron Moe, Wade Oden, Jeffrey Olsen, Ona Pinsonneault

Dean: Jon Marshall, Dean of Humanities & College Readiness

Associate in Fine Arts in Music

The AFA in Music is designed to prepare the student for transfer into a baccalaureate program in music especially in the areas of performance, music history, ethnomusicology, music theory, music education and church music.

The AFA in Music includes the requirements of six goals in Minnesota Transfer Curriculum and the Music program. To complete both the requirements within the 64 credit minimum students are advised to carefully plan their coursework.

Students may check with their intended transfer institution for any additional admissions or general education requirements.

Music Requirements (38 credits minimum)

Complete the following Music courses:

- MUSC 1131*, 1132*, 2231*, 2232* - Music Theory
- MUSC 1181, 1182, 2281, 2282 - Ear Training
- MUSC 1151 (four semesters in one area) - Applied Music (Primary instrument or voice)
- MUSC 1152 (four semesters) - Performance Class
- MUSC 1159 - Piano Proficiency Exam
- MUSC 2245*, 2246* or 2247 (two semesters) – Music History
- MUSC 1113, 1116 or 1118 (four semesters) - Music Ensembles

*Courses in Goal 6 of Minnesota Transfer Curriculum

** Course in Goals 6 and 8 of Minnesota Transfer Curriculum

MUSC 1123 – Jazz History satisfies Goal 7

MUSC 1121 – World Music Satisfies Goal 8

General Education (30 credits)

Complete 30 credits from at least 6 goals of the Minnesota Transfer Curriculum. Satisfy requirements for Goal 1.

Students aiming for a Bachelor's degree in music may also begin to fulfill other required courses at Normandale. These courses may count in the 30 credits needed to satisfy the Minnesota Transfer Curriculum.

Courses generally required at transfer institutions

<u>All Bachelor degrees</u> ENG 1101	<u>Bachelor in Jazz Studies</u> MUSC 1123 ENG 1101 MUSC 1145 MUSC 1146 MUSC 1170	<u>Bachelor in Arts degrees</u> Foreign Language usually required
<u>Music Education</u> HLTH 1106 ENG 1101	<u>Music Therapy</u> BIOL 1141 PSYC 1110 ENG 1101	<u>Music Management</u> ENG 1101 ACCT 2251 ACCT 2252 ECON 2201 ECON 2202

Two-Year Plan for Associate of Fine Arts Degree in Music
(see page 9 for degree requirements)

The requirements for the Associate of Fine Arts Degree can be met in two years with careful planning. The following course schedule is suggested for those students desiring completion of the Associate of Fine Arts degree in Music: (Check current class schedule to confirm times of class offerings).

First Year **Credits:**
Fall Semester:

Music 1131 & 1181 Theory and Ear Training	3+2
Music 1151 & 1152 Applied Music and Performance Class	2
Ensemble (select from Music 1113, 1116, 1118)	1
*Music 1157 Class Piano	0-2
**Music History (select from Music 2245, 2246, 2247)	3
General Education	0-5
***ENG 1101 or COMM 1100, 1101, 1111, or 1121	0-6

Spring Semester:

Music 1132 & 1182 Theory and Ear Training	3+2
Music 1151 & 1152 Applied Music and Performance Class	2
Ensemble (select from Music 1113, 1116, 1118)	1
*Music 1158 Class Piano	0-2
Music 1159 Piano Proficiency Exam	0
**Music History (select from Music 2245, 2246, 2247)	3
General Education	4-6
*** ENG 1101 or COMM 1100, 1101, 1111, or 1121	0-6

Second Year

Fall Semester:

Music 2231 & 2282 Theory and Ear Training	3+2
Music 1151 & 1152 Applied Music and Performance Class	2
Ensemble (select from Music 1113, 1116, 1118)	1
**Music History (select from Music 2245, 2246, 2247)	3
General Education	0-6

Spring Semester:

Music 2232 & 2282 Theory and Ear Training	3+2
Music 1151 & 1151 Applied Music and Performance Class	2
Ensemble (select from Music 1113, 1116, 1118)	1
**Music History (select from Music (1121, 2245, 2246, 2247)	3
General Education	0-5

*Music 1157-1158 (class piano) is recommended as a preparatory course for students without previous piano experience. The Piano Proficiency Exam is administered on an individual basis.

** Music 2245 (Baroque and Classical Music), Music 2246 (Medieval and Renaissance Music), Music 2247(Nineteenth and Twentieth Century) are offered individually on a three-semester rotation.

*** Goal 1 of the Minnesota Transfer Curriculum (MNTC) must be completed.

IV. APPLIED MUSIC AND PERFORMANCE CLASS

Applied Music (MUSC 1151-2 credits) is private study on the student's principal instrument/voice. The four semesters of MUSC 1151 required for the AFA in Music correspond to the first two years of study for a Bachelor's Degree in Music. It is expected that any student enrolling in MUSC 1151 (Applied Music) will have had prior study on their instrument/voice. To assure that the student is ready for these courses, a brief entrance audition is required at the beginning of the first semester of study. All students enrolled in MUSC 1151 are responsible for taking a half-hour lesson each week for the 15 weeks of the semester with their applied music instructor. **Each applied music student will be charged an applied music fee of \$305.00 each semester, in addition to the regular tuition charge of 2 credits for the course.** At the end of each semester the student will perform a jury exam on their principal instrument/voice that demonstrates their progress. Students may elect to register for MUSC 1151 for 4 credits if they are registering for MUSC 2252 (Sophomore Recital) concurrently.

For audition information, see the following instructors:

Guitar-Wade Oden: office F1273; phone-952-487-8316

Voice-Jeffrey Hess: office F1273; phone-952-487-7457

Piano-Robert Gronemann: office F1273; phone-952-487-7113

All winds/percussion/strings-James Kurschner; office F1279; phone 952-487-8327

Performance Class (MUSC 1152-0 credits) is required for all students enrolled in MUSC 1151. This course is a faculty-guided open forum for students to perform and discuss repertoire, practice stage presence and etiquette, as well as exercise the logistics of a smooth recital. On occasion, faculty will present lectures on performance practice (and required readings), give master classes, and moderate discussions on various topics pertaining to repertoire presented by students. The curriculum may include readings on performance practice, performance physiology and psychology, and written responses to readings. Students compile a portfolio during the semester of their course work and performances, and submit the portfolio at the end of each semester. Performance class meets bi-weekly in the F 1265 Dale Lorenz Auditorium. Performance is required by all students at least twice per semester. Students register for Performance Class concurrently with Applied Music. The course is offered for zero credit. Students receive a P/NP grade. There is no tuition fee for this course.

V. THE STUDENT PORTFOLIO

The Music Major Portfolio

The Music Major may be defined as a student that is intending to receive an AFA in music or AA with music emphasis at Normandale Community College. The progress of the portfolio will be evaluated prior the jury exam. The Music Major Portfolio may take any shape as long as it is within a hard cover.

The Freshman Music Major Portfolio

1. Table of Contents, including an Appendix listing
2. Biography
3. Resume/Curriculum Vita
4. Major Repertoire List
5. Program notes for each major work you study (minimum of 2 per semester) at Normandale.
6. Appendix Including:
 - Recital Programs
 - A recording of your Recital Performances with a page detailing track listings
 - Recital Evaluation Forms
 - Jury Evaluation Forms
 - A Sample of your writing from a College Course
 - A sample of your work in Music Theory
 - A sample of your work in Ear Training

The Sophomore/Graduating Class Music Major Portfolio

1. Table of Contents including an Appendix listing
2. A photo of you with your instrument.
3. Biography
4. Resume/Curriculum Updated Vita
5. A letter of recommendation from Normandale Community College Applied Faculty
6. Major Repertoire List
7. Program notes for each major work you study (minimum of 2 per semester) at Normandale.
8. Appendix Including:
 - Recital Programs
 - A recording of your Recital Performances with a page detailing track listings
 - Recital Evaluation Forms
 - A recording of your Recital Performances
 - Jury Evaluation Forms
 - Updated Recital Evaluations
 - Updated Jury Examination Evaluations
 - Updated Music Theory Samples
 - Updated Ear Training Samples
 - A sample of writing from a Music History Course
 - The Piano Proficiency Certificate

Non-Music Major Portfolio.

The Non-Music Major may be defined as a student that studies music to the collegiate level, but will not advance into a music career. These students frequently finish school and continue study privately. The Non-Music Major Portfolio will assist future instructors in determining repertoire studied and history. The Non Music Major Portfolio may be held in any plastic thesis holder.

1. Table of Contents
2. Goals for each semester and long term goals
3. Musical Resume (see resume section)
4. Major Repertoire List
5. Program notes for each major work you study (minimum of 2 per semester) at Normandale.
6. Recital Evaluation Forms
7. Recital Programs
8. A digital recording of your recital performances
9. Jury Evaluation Forms

VI. ENSEMBLES

A. Concert Choir

The Normandale Community College Concert Choir is a mixed-voice chorus which rehearses at noon Monday through Thursday in the Fine Arts Auditorium. The instructor will hear each member individually during the first week of classes. Music scores are checked out to students, who are then responsible for care of the music folders. The group sings music from a variety of choral traditions, including sacred and secular masterworks.

NCC Concert Choir may be registered as a one-credit course (MUSC 1113-10) which may be repeated to a maximum of 4 credits. Further registration is acceptable but will not count towards a degree at Normandale.

Full concerts are given on campus each semester and the NCC Concert Choir appears at selected events on and off campus. The NCC Concert Choir has performed for the MN Music Educators Association, has twice appeared in Orchestra Hall with the Minnesota Orchestra, and performed at the American Choral Director's Association Regional Convention. The Choir has also performed with the Mankato Symphony, the Bloomington Symphony Orchestra, and at Carnegie Hall.

Rehearsals include the opportunity for students to improve vocal quality, extend the singing range, and build skills in reading notes and rhythm. Interested students may contact Marc Jaros in F1278, call 952/487-8440, or email: marc.jaros@normandale.edu

Here are some frequently asked questions about Concert Choir:

1. Are there auditions for Concert Choir?

The Concert Choir is open to any student that has had previous experience in high school or community choirs.

2. Are there attendance requirements?

Yes, the Concert Choir rehearses Monday through Thursday from 12:00 noon until 12:50 PM. Two to four concerts are typically scheduled each semester.

3. What kind of repertoire does the Concert Choir perform?

The Concert choir performs sacred and secular music from all periods and genres, including multi-cultural works.

4. What is the dress for performances?

Singers will wear tuxedos or black dresses to every concert. Normandale will provide the dress or the tuxedo. Men and women will be fitted at school, in most cases. If a tuxedo is not available, men may have to be fitted at Knights Formal Wear, a store that specializes in formal attire.

B. Concert Band

The Normandale Community College Concert Band is made up primarily of students and community members from Minneapolis, St Paul, and the southwest metropolitan area. Rehearsals are Monday through Thursday at 9:00 AM in F1283. Besides having a tradition of musical excellence, the band provides an opportunity for those persons participating to realize the benefits of fellowship and individual achievement. The principle objective of the band program is to provide the highest caliber music education, in all of its aspects, to any person who wishes to participate.

The NCC Concert Band performs concerts on campus, as well as concerts in a number of different venues each semester. All programs are open to the general public.

In addition to many performing activities at home, the Normandale Concert Band has performed for the Minnesota Music Educators Association, the MENC North Central Division, the College Band Directors National Association convention, and has toured Western Europe.

Those interested in joining the NCC Concert Band should contact Jim Kurschner in F1279 or call 952/487-8327.

Email: james.kurschner@normandale.edu

Here are some FAQ's about the Concert Band

1. Are there auditions for the Concert Band?

The Concert Band is open to any students who have had previous experience in high school, college, or community college bands. No formal audition is required for membership, however it is assumed that you read music and have adequate technical skills on your instrument.

2. Are there attendance requirements?

The Concert Band rehearses M-Th from 9:00 – 9:50 am. It is expected that you attend rehearsal each day. Two concerts are scheduled each semester. It is assumed that all band members will perform in all concerts.

3. Are there additional sectional rehearsals?

There are no scheduled sectional rehearsals for the Concert Band. Periodically, sectionals will be held during the regularly scheduled morning rehearsals.

4. What kind of repertoire and literature does the concert band perform?

The Concert Band performs original works for band, orchestral transcriptions, marches, Broadway music, and a wide variety of traditional and contemporary music.

5. Does the college provide instruments for participation in the Concert Band?

Normandale Community College provides large instruments (low brass, low woodwind) and percussion instruments for use in the Concert Band. There is no charge for using school owned instruments.

6. What do I need for the performances?

Black formal wear is required for all concerts. Men wear black tuxedos (or suits) with white shirts, black bow ties, and black dress shoes. Women wear black dresses, or black dress slacks with black blouses, and black dress shoes.

C. Orchestra

Upon successful audition with the Bloomington Symphony Orchestra, students who play string instruments may obtain college credit for performing with the orchestra. Students are assigned a mentor or orchestra representative who keeps track of attendance and progress. This option is only available for string players. For audition information call Marc Jaros at (952) 487-8440. (Wind players are encouraged to contact James Kurschner at (952) 487-8327 for concert band information).

D. Jazz Ensemble

The Jazz Ensemble is an auditioned group which rehearses and performs a wide variety of instrumental jazz music. Students who play saxophone, trumpet, trombone, bass, piano, guitar, or drums may audition.

E. Vocal Ensemble

Vocal Ensemble is an auditioned group of 12-16 singers. The group performs a *cappella* repertoire from Medieval, Renaissance and modern periods including vocal jazz. Topics covered include historical performance practice, vocal blend and diction.

F. Guitar Ensemble

Guitar Ensemble students form duets, trios, and quartets. The groups rehearse and perform music from all periods. The repertoire includes arrangements of vocal and string chamber ensembles, as well as music composed originally for the guitar ensemble.

G. Instrumental Ensemble

Students enrolled in Instrumental Ensemble perform chamber music as duos, trios, quartets, quintets, and other ensemble combinations of wind, percussion, and string instruments.

H. Piano Ensemble

Students enrolled in Piano Ensemble rehearse and perform four-hand piano repertoire. Students receive weekly coaching in the areas of rehearsal techniques, stylistic interpretation, and ensemble performance. Each duo prepares two contrasting four-hand selections for the ensemble concert.

VII. FACILITIES AND EQUIPMENT

The music department is housed in the Fine Arts building, which was built in 1973. Four classrooms, a performance hall, a rehearsal hall, a recording studio, twelve practice rooms for student use, and six offices for music faculty complete the facility. The music department has a new, state-of-the-art Macintosh computer lab with 15 iMac computers. Music software programs such as “Finale” and “SmartMusic” are available for student use. Normandale has an excellent inventory of Kawaiii vertical studio pianos for student practice, and boasts a marvelous Steinway “D” nine-foot concert grand in the concert hall. A Steinway “B” is used with all applied piano students in their weekly lessons, along with a Kawaiii RX-2. A complete inventory of low brass, low woodwind, and percussion instruments is owned and maintained at Normandale, providing artist-quality instruments for anyone desiring to play in the Concert Band. These instruments are provided at no cost to students.

LIBRARY AND RECORDINGS

Music students may access books and performing scores from the circulating collection of the main library on campus. Library hours are: Monday-Thurs 7:45-9:50 PM; Friday 7:45-6:30 PM, and Saturday 9:00 AM-3:50 PM during Fall and Spring Semesters. Information regarding hours at other times is available on the library’s website: <http://www.normandale.edu/library/hours.htm>. Reference materials such as the New Grove Dictionary of Music and Musicians and the Garland Encyclopedia of World Music are available for use within the library. Normandale owns over 5,000 books, scores and musical recordings. Over 500 miniature scores, housed in the library, are also available for student use. The music recordings are available for on-campus use. The Music Department subscribes to the Music Index, an online search engine for music periodicals and journals. Also available is the Naxos Classical and Jazz streaming audio service.

VIII. COURSE DESCRIPTIONS

MUSC 1100 Beginning Music Lessons 2 CR FALL, SPR Private music instruction in piano, voice and guitar. This course is open to all students; no previous music background is required. It is not intended for music majors. There is an additional fee for this course. Maximum of 4 credits. Prereq: Consent of instructor.

MUSC 1113 Concert Choir 1 CR FALL, SPR Studies and prepares for public performance the finest in choral literature of all musical periods and styles. Maximum of 4 credits.

MUSC 1116 Concert Band 1 CR FALL, SPR Rehearsals and performances covering standard band literature. Maximum: 4 credits. Prereq: Able to read music.

MUSC 1118 Orchestra 1 CR FALL, SPR Rehearsals and performances of orchestral music of many traditions and styles. String students may audition to perform with the Bloomington Symphony Orchestra. Maximum of 4 credits. Prereq: Consent of instructor.

MUSC 1120 Fundamentals of Music 3 CR FALL, SPR Fundamental materials of music and keyboard instruments. Study of scales, meters, intervals, primary chords, tempo, dynamics, small forms and keyboard accompanying patterns. Final project is creating a short musical composition. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC: Goal 6

MUSC 1121 Introduction to World Music 3 CR FALL, SPR (See also MUSC 2245, 2246 and 2247) This course will survey the study of world music within its historical, social and cultural contexts. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC: Goal 6 & 8

MUSC 1122 Music Listening and Literature 3 CR FALL, SPR Develops an understanding and enjoyment of music. Includes a study of great music from 1600 to the present. Emphasis on developing listening skills supplemented by historical background. Open to all students wishing to increase their appreciation and understanding of music. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC: Goal 6

MUSC 1123 Jazz History 3 CR FALL, SPR An introductory course in Jazz History and Appreciation. Traces the historical development of jazz music from pre-Civil war through current styles and trends. Emphasis is placed on developing intelligent and perceptive listening skills. Detailed analysis of successfully recorded examples of jazz and improvisation. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC: Goals 6 & 7

MUSC 1127 Class Piano for Non-Music Majors 2 CR FALL, SPR A beginning course for non-music majors with little or no keyboard background. Emphasis on basic functional skills, such as note reading, beginning chord knowledge, playing by ear and improvising, along with basic technique, elementary repertoire, and fundamental music theory. This course is not intended for students pursuing a degree in music.

MUSC 1131 and 1132 Music Theory I & II These courses provide a study of the materials and structure of music including notation, intervals, scales, four voice chorale style, melodic form and structure, diatonic and secondary harmony, binary and ternary forms. These courses are intended for music majors and minors but are also open to other serious students who desire a rigorous music course. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. Concurrent registration in MUSC 1157 and 1181 is required for music majors.

MUSC 1131 Music Theory I 3 CR FALL Concurrent registration in MUSC 1181 and MUSC 1157 is required for majors and minors. MNTC: Goal 6

MUSC 1132 Music Theory II 3 CR SPR Prereq: MUSC 1131.

MUSC 1141 Vocal Ensemble 1 CR FALL, SPR Vocal ensemble performs repertoire ranging from early music to vocal jazz. Maximum of 4 credits.

MUSC 1142 Guitar Ensemble 1 CR FALL, SPR Guitar duets, trios, and quartets will rehearse and perform music from all periods. Repertoire includes arrangements of vocal and string chamber ensembles, as well as music composed originally for the guitar ensemble.

MUSC 1143 Piano Ensemble 1 CR FALL, SPR Performance of 4-hand piano repertoire of various style periods for one or two pianos. May be repeated to a maximum of 4 credits. SPRING Prereq: Consent of instructor and placement in MUSC 1151.

MUSC 1144 Instrumental Ensemble 1 CR FALL, SPR Performance of chamber music: duos (sonatas), trios, quartets, quintets, and other ensemble combinations of wind, percussion, and string instruments. Maximum of 4 credits.

MUSC 1145 Jazz Ensemble 1 CR FALL, SPR Instrumental Jazz Band; rehearses and performs a variety of jazz styles and idioms, including swing, "funk", fusion, rock, hip-hop, and other current styles and trends. A historical emphasis on jazz music of the 20th and 21st centuries. An integral focus on improvisational skills, and developing mature playing skills in all styles. FALL, SPR Prereq: Consent of instructor.

MUSC 1146 Jazz Combo 1 CR FALL, SPR Performance of jazz combo music: trios, quartets, and other ensemble combinations of wind and rhythm section instruments.

MUSC 1151 Applied Music 2-4 CR FALL, SPR Private music instruction, all instruments and voice, by arrangement with instructors in vocal or instrumental music. It is expected that students will have had prior private lessons. There is an additional fee for this course. Concurrent registration in MUSC 1152 is required for music majors. Recital attendance is required. The department posts dates of recitals. Max: 8 credits. Prereq: Audition and consent of instructor.

MUSC 1152 Performance Class 0 CR FALL, SPR Instrumental or vocal performance, performance etiquette, stage management, written program design, and research applications for music students. This course is offered P/NC only. Prereq: Concurrent enrollment in MUSC 1151 (Applied Music).

MUSC 1156 Guitar Class Lessons 2 CR FALL, SPR With your own guitar, learn the basics of guitar technique, which will lead to any style of performance. Meant for the beginner, this class progresses quickly beyond the basics into what you need to know for going into advanced levels.

MUSC 1157 and 1158 Piano Class Lessons Development of keyboard skills in sight reading, harmonization, improvisation, technique, memorization, scales, chord progressions and transposition. These courses are intended for music majors or minors but are also open to other serious students who desire a rigorous music course.

MUSC 1157 Piano Class Lessons I 2 CR FALL, SPR Concurrent registration in MUSC 1181 and MUSC 1131 is required for music majors and minors.

MUSC 1158 Piano Class Lessons II 2 CR SPR Prereq: MUSC 1157.

MUSC 1159 Piano Proficiency 0 CR Three part examination of keyboard skills, arranged with a keyboard faculty member. The tests include proficiency with major and minor scales, chords, arpeggios, and cadences, sight reading, transposing, performance of piano repertoire from memory. This course is offered P/NC only. Prereq: MUSC 1158 or consent of instructor.

MUSC 1161 Voice Class Lessons 2 CR FALL, SPR This course introduces the basic principles of vocal technique (voice production, breathing, tone development, diction and pronunciation). It includes a study of vocal literature from various styles (classic, folk, Broadway). It is open to all students wishing to explore their vocal skills. There are no prerequisites for this course.

MUSC 1166 Guitar II Class Lessons 2 CR SPR Guitar II is a continuation of the skills developed in Guitar I, MUSC 1156. This course introduces right hand finger picking patterns, chord progressions in several keys, sight reading in higher positions, movable scales, and instrument literature. Students provide their own acoustic guitar (preferably a nylon string guitar). Prereq: MUSC 1156 or pass audition.

MUSC 1170 Jazz Improvisation I 2 CR FALL, SPR This course provides students with the skills necessary to create music with self expression in jazz styles. The course includes a practical application of scales, arpeggios, and melodic lines to the student's instrument. Transcribing solos from recordings by famous jazz artists and independent study with tutorial computer programs are required. Listening and performing in class are major components of the course. Prereq: MUSC 1131.

MUSC 1175 Intro to Finale This course gives students a basic working knowledge of the notational music software 'Finale.' Materials are presented in a small lab setting. Participants will have access to a computer workstation for hands-on learning and assignment preparation. Prereq: Able to read music.

MUSC 1181 and 1182 Ear Training I & II These courses provide training in reading at sight and in aural recognition of sound patterns through interval and rhythm reading, keyboard, dictation and sight singing. These courses are intended for music majors and minors but also are open to other serious students who desire a rigorous music course.

MUSC 1181 Ear Training I 2 CR FALL Prereq: Concurrent registration in MUSC 1131 and MUSC 1157 is required for all music majors and minors.

MUSC 1182 Ear Training II 2 CR SPR Prereq: MUSC 1181.

MUSC 1900 Topics 1-4 CR FALL, SPR Examination of a special topic in music. Topics may include Theatre Orchestra.

MUSC 2231 and 2232 Music Theory III & IV These courses continue the study of Music Theory 1132. They include the study of augmented sixth, Neapolitan sixth, ninth, eleventh and thirteenth chords, two voice counterpoint, fugue, sonata allegro, rondo and variation forms, 19th and 20th century tonal and non-tonal formal styles.

MUSC 2231 Music Theory III 3 CR FALL Prereq: MUSC 1132.

MUSC 2232 Music Theory IV 3 CR SPR Prereq: MUSC 2231.

MUSC 2245-2247 History of Western Music Two courses offered each year. (See also MUSC 1121). Course may be taken out of sequence. Prereq: MUSC 1131 or 1122 or consent of instructor. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above.

MUSC 2245 Baroque and Classical Music 3 CR SPR 2008 A survey of developments in the music of the 17th and 18th centuries in Europe and America. Prereq: MUSC 1131 or 1122 or consent of instructor. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC Goal 6

MUSC 2246 Medieval and Renaissance Music 3 CR FALL 2007 A study of music in the Middle Ages and Renaissance, including Gregorian chant and the composers Machaut, Josquin and Palestrina. Prereq: MUSC 1131 or 1122 or consent of instructor. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. MNTC Goal 6

MUSC 2247 Nineteenth and Twentieth Century Music 3 CR FALL 2008 A study of music in the 19th and 20th centuries including the composers Beethoven, Schubert, Chopin, Brahms, Verdi, Wagner, Schoenberg, Stravinsky and Bartok. Social and political forces are examined as they relate to the cultural practice of music in 19th and 20th century Europe and America. The concepts of Romanticism, Modernism and Postmodernism are explored as they affect music in the 19th and 20th centuries. Included is a chronicle of popular music with a special emphasis on Rock music. Recommended: ENGC 0900 or placement level of ENGC 1101: READ 0960 or placement level of READ 1106 or above. Prereq: MUSC 1131 or 1122 or consent of instructor. MNTC Goal 6

MUSC 2252 Sophomore Recital 0 CR FALL, SPR One-half hour recital at sophomore repertoire level. Application of performance skills, performance etiquette and written program notes. Private instructor may request a pre-recital hearing. Prereq: Eight credits of MUSC 1151 (Applied Music) and four semesters of MUSC 1152 (Performance Class) and consent of the applied music coordinator.

MUSC 2270 Jazz Improvisation II 2 CR FALL 2007 This course is the second in a two-part sequence. Jazz Improvisation II provides students with the skills necessary to create music with self-expression in advanced jazz styles. The course includes continued practical application of scales, arpeggios, and melodic lines to the student's instrument. Transcribing and analyzing solos from recordings by famous jazz artists and independent study with tutorial computer programs are required. Listening and performing in class are major components of the course. Prereq: MUSC 1170.

MUSC 2281 and 2282 Ear Training III & IV These courses continue MUSIC 1182 with further study of interval and rhythm reading, sight singing, keyboard and dictation with emphasis on nineteenth and twentieth century materials.

MUSC 2281 Ear Training III 2 CR FALL Prereq: MUSC 1182.

MUSC 2282 Ear Training IV 2 CR SPR Prereq: MUSC 2281.

MUSC 2900 Topics in Music

IX. COMMON COURSE OUTLINES

MUSC 1100 – Beginning Music Lessons Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1100 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Private music instruction in piano, voice and guitar. This course is open to all students; no previous music background is required. It is not intended for music majors. There is an additional fee for this course.

III. Recommended Entry Skills and Knowledge:

There are no prerequisites for this course.

IV. Course Content:

This course includes the development of basic skills required for piano, voice and guitar performance. The content includes skills required for reading music and interpreting the musical score. It will also include skills required for production of sound and delivery of the same.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Produce musical sound on their instrument or voice. (MNTC goal 2a)
- B. Read a musical score and create the sounds required by the composer. (MNTC goal 2c)
- C. Learn techniques for acquiring agility in their production of sound. (MNTC goal 2b)
- D. Develop a beginning repertoire of literature for their instrument or voice. (MNTC goals 2a, 2d)
- E. Demonstrate an efficient practice structure. (MNTC goals, 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Weekly evaluation occurs as you perform your assignments.
- B. Students will perform a midterm and final which demonstrate skills acquired.

VII. Other Information:

The fee for beginning music lessons is \$305. This fee is in addition to regular tuition. MUSC 1100 may be repeated to a total of four credits (two semesters) if satisfactory progress is being made during the first semester. Instruments must be provided by the student. Normandale provides practice rooms equipped with pianos.

MUSC 1113 – Concert Choir Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1113 comm course s07.doc)

I. **Reviewed:** Spring 2007

II. **Catalog Description:**

Studies and prepares for public performance the finest in choral literature of all musical periods and styles.

III. **Recommended Entry Skills and Knowledge:**

No prerequisites.

IV. **Course Content:**

This choir is intended primarily as a performing ensemble. The process of rehearsal inherently contains opportunities for teaching fundamental skills of music such as intervals, dynamics, tempo and counting. Choral skills such as diction, blending and musical phrasing will also be covered. Special attention will be given to proper training and care of the voice based on healthy physiologically and psychologically based vocal technique.

V. **Student Learning Outcomes:**

In order to complete this course successfully, the choir member must be able to:

- A. Better handle his/her own voice with the aid of healthy vocal technique. (MNTC goal 2a)
- B. Perform his/her own voice part in private or in sectionals. (MNTC goal 2c)
- C. Achieve a unified musical ensemble. (MNTC goal 2c)

VI. **Methods for Evaluation of Student Learning:**

- A. Choir members will be graded according to attendance and participation.
- B. Grades will be distributed in the following manner:

0-3 absences = A 0-2 = A
4-5 absences = B 3-4 = B
6-7 absences = C 4-5 = C
8-9 absences = D 6-7 = D
10+ absences = F 8+ = F

- C. "Absences" refer to unexcused absences. Absences may only be made up by scheduling a private lesson with the instructor or section leader to learn your choir part.
- D. Choir members must be present at dress rehearsals and concerts. **Failure to attend either the dress rehearsal or concert will result in a failing grade. You may not sing in the concert without attending the dress rehearsal.**

VII. **Other Information:** none

MUSC 1116 – Concert Band Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1116 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Rehearsals and performances covering standard band literature.

III. Recommended Entry Skills and Knowledge:

Prior experience reading music.

IV. Course Content:

Course content will include: intonation, tone quality, rhythmic accuracy, precision of attacks and uniformity of releases, clarity of articulation, control of tempo, technical facility, control of total dynamic level, thematic material, interpretation, phrasing, and style.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Play his/her instrument in tune. (MNTC goal 2d)
- B. Produce a tone quality that is characteristic of their instrument and is compatible with the tone qualities of the other instruments in the Concert Band. (MNTC goal 2d)
- C. Display rhythmic accuracy on their instruments. (MNTC goal 2a)
- D. Articulate in a precise and consistent musical manner on their instruments. (MNTC goal 2b)
- E. Display acceptable control of dynamic levels on their instruments. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

The daily rehearsals and sectionals held periodically will show the progress of each band member. The final examination is a public performance.

VII. Other Information: none

MUSC 1118 – Orchestra Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1118 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Rehearsals and performances of orchestral music of many traditions and styles. String students may audition to perform with the Bloomington Symphony Orchestra. Upon successful audition, students may register for credit MUSC 1118-10 or for no credit MUSC 1118-00. MUSC 1118 may be repeated for a maximum of 4 credits. NOTE: Permit from Music Coordinator required for audition.

III. Recommended Entry Skills and Knowledge:

Audition with the Bloomington Symphony is required.

IV. Course Content:

Orchestra is intended primarily as a performing ensemble. The process of rehearsal contains opportunities for teaching skills of music such as dynamics, tempo and rhythm. Orchestral skills such as articulation, blending, tuning and musical phrasing will also be covered.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Play his/her instrument in tune (MNTC goal 2d)
- B. Produce a tone quality that is characteristic of the instrument and is compatible with the tone qualities of the other instruments in the orchestra (MNTC goal 2d)
- C. Display rhythmic accuracy with the instrument (MNTC goal 2a)
- D. Articulate in a precise and consistent musical manner on their instrument (MNTC goal 2b)
- E. Display acceptable control of dynamic levels on the instrument (MNTC goal 2d)
- F. Demonstrate an efficient practice schedule (MNTC goals 2a, b, c, d)

VI. Methods for Evaluation of Student Learning:

Students will be graded according to their weekly attendance of rehearsals and participation in concerts.

VII. Other Information: none

MUSC 1120 – Fundamentals of Music Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1120 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Fundamental materials of music and keyboard instruments. Study of scales, meters, intervals, primary chords, tempo, dynamics, small forms and keyboard accompanying patterns. Final project is creating a short musical composition.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101.
- B. READ 0960 or placement level of READ 1106 or above.

IV. Course Content:

This course includes the development of basic skills required for reading and writing music, interpreting music, and reacting to music. The content includes identification and application of major and minor scales, primary triads, the dominant seventh chord, key and meter signatures, basic accompaniment patterns, phrase structure, cadence patterns, melodic and harmonic progression. The piano and other instruments used in an elementary school music classroom will be introduced. Students will perform exercises on these instruments. Students will be introduced to the various timbres and combinations of the same. A final project combines these skills in the format of a composition for the piano.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Read and recognize major and minor scales and organize them around the circle of fifths; spell the primary triads and the dominant seventh chord; and identify meter signatures by their simple and compound classifications. The understanding of these elements of music will enable the student to respond critically during the listening process. (MNTC goals 6c, 2a)
- B. Create a composition demonstrating his/her interpretation of the musical elements learned. (MNTC goals 6d, 2c, 2d)
- C. Articulate an informed personal reaction to works in music through listening to a variety of combinations of musical timbres and forms. (MNTC goals 6e, 2b, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Students will be tested on the factual material covered. This will occur at the end of chapters and/or other major sections.
- B. The student composition (final project) will be assessed according to adherence to the specific guides.
- C. Students will be evaluated on a daily basis through class preparation, participation and attendance.

VII. Other Information: none

MUSC 1121 – Introduction to World Music Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1121 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

The course will survey the study of world musics within their historical, social and historical contexts.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101.
- B. READ 0960 or placement level of READ 1106 or above.

IV. Course Content:

- A. Explore the styles, genres, texts, composition, transmission and gestures of music from all parts of the world.
- B. Explore the Native American music of North America.
- C. Survey the traditional music of Africa.
- D. Explore the Blues heritage of African-Americans.
- E. Survey the traditional musical cultures of Eastern Europe.
- F. Survey the music of India.
- G. Survey the music of Asia and Southeast Asia.
- H. Study the Music of Latin America.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Aurally distinguish musical stylistic characteristics and structures of traditional and popular musics of the world. (MNTC goals 6b, 2b, 2d)
- B. Verbally and in writing discuss personal reaction to music using knowledge of basic rhythmic and/or melodic patterns and general structural rhetoric. (MNTC goals 6c, 6e, 2d)
- C. Make a comparative study of musics of the world within cultural, political and historical contexts. (MNTC goals 8a, 2a, 2c)
- D. Differentiate the multiplicities of world musics within their cultural, political, social and religious contexts. (MNTC goals 8b, 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Ten percent (10%) of the grade depends on full, active participation.
- B. Fifty-percent (50%) of the grade depends of five two-page papers.
- C. Forty-percent (40%) of the grade depends on eight tests based on geographical subject areas. These tests will have an aural component.

VII. Other Information: none

MUSC 1122 – Music Appreciation Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1122 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Develops an understanding and enjoyment of music. Includes a study of great music from 1600 to the present. Emphasis on developing listening skills supplemented by historical background. Open to all students wishing to increase their appreciation and understanding of music.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101
- B. READ 0960 or placement level of READ 1106 or above

IV. Course Content:

- A. Introductory survey of the basic elements, forms, and structures of music and how composers work with them.
- B. Historical survey of various developments in Western art music from 1600 to the present.
- C. An overview of 20th Century music.

V. Student Learning Outcomes:

To complete this course successfully the student will be able to:

- A. Aurally distinguish various musical stylistic characteristics of Western art music from 1600 to the present. (MNTC goals 6b, 2b, 2d)
- B. Aurally analyze various basic elements of Western art music. (MNTC goals 6b, 2a, 2c)
- C. Verbally and in writing discuss personal reaction to music in a manner exhibiting knowledge of basic musical rhetoric. (MNTC goals 6c, 6e, 2a)
- D. Generalize on various historical developments in Western art music from 1600 to the present. (MNTC goals 6c, 6e, 2a)
- E. Aurally distinguish various musical timbres in Western art music from 1600 to the present. (MNTC goals 6b, 2b, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Students will be tested on factual material covered at the ends of chapters and/or other major sections.
- B. Students may be evaluated by quizzes, midterms, and a final exam.
- C. Students will be tested on aural skills which they accumulate throughout the course.

VII. Other Information: none

MUSC 1123 – Jazz History

Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1123 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

An introductory course in Jazz History and Appreciation. Traces the historical development of jazz music from pre-Civil War through current styles and trends. Emphasis is placed on developing intelligent and perceptive listening skills. Detailed analysis of successfully recorded examples of jazz and improvisation.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101.
- B. READ 0960 or placement of READ 1106 or above.

IV. Course Content:

- A. Explore and investigate the development of jazz music from pre-Civil War era through current trends of today.
- B. Develop an aural and historical perspective of styles, eras, and performers of jazz music.
- C. Develop intelligent and perceptive listening skills.
- D. Acquaintance of successful examples of jazz performances, combined with close analysis to determine the reasons for their success.
- E. Develop skills in expressing ideas and important factual information about jazz, using clear and logical language, both verbally and in writing.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Aurally distinguish historical styles and characteristics of all documented periods of jazz history. (MNTC goals 6b, 2b, 2d)
- B. Verbally and in writing discuss personal reaction to jazz using knowledge of basic rhythmic and/or melodic patterns and general form or structure. (MNTC goals 6c, 6e, 2d)
- C. Understand the development of 19th Century African-American music. (MNTC goals 2a, 2c, 7a, 7c, 7d)
- D. Understand the shift from Ragtime to Jazz in its early inception in New Orleans. (MNTC goals 2a, 2c, 7a, 7c, 7d)
- E. Recognize the reasons for the exodus from New Orleans and the migration north to Kansas City, Chicago, and New York City, from a musical, social, economic and political perspective. (MNTC goals 7a, 7c, 7d, 2a, 2d)
- F. Identify the principal musical characteristics of the Swing Era Bands and Styles. (MNTC goal 2a)
- G. Recognize and identify the characteristics of the Bebop Era; The Fifties and New Jazz substyles; The Sixties Avant-garde and Mainstream Jazz. (MNTC goal 2c)
- H. Recognize and identify various Jazz-Rock, Jazz-Funk styles. (MNTC goal 2c)
- I. Identify trends since the 1980's including Fusion, Digital Technology, and Crossover with various World styles. (MNTC goals 2a, 2d)
- J. Describe and discuss the experience and contributions of the many jazz artists and groups that shaped American society and culture; in particular those that suffered discrimination and exclusion. (MNTC goals 7d, 2d)

VI. Methods for Evaluation of Student Learning:

- A. One-fourth (25%) of the grade depends on full and active participation.
- B. One half (50%) of the grade depends on a midterm and final exam (including aural component).
- C. One fourth (25%) of the grade depends on two research papers.

VII. Other Information: none

MUSC 1127 – Class Piano: Non-Majors Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1127 comn course f07.doc)

I. Reviewed: Fall 2007

II. Catalog Description:

A beginning course for non-music majors with little or no keyboard background. Emphasis on basic functional skills, such as note reading, beginning chord knowledge, playing by ear and improvising, along with basic technique, elementary repertoire, and fundamental music theory. This course is not intended for students pursuing a degree in music.

III. Recommended Entry Skills and Knowledge:

There are no prerequisites for MUSC 1127.

IV. Course Content:

This course includes the development of basic piano skills including legato and staccato touch, reading music notation, identifying and playing intervals up to a perfect fifth, major and minor scales and key signatures, major and minor 5-finger patterns and triads, and accompaniments using I, IV, and V7 chords. Accurate development of basic rhythm patterns, tempo, dynamics and sight reading skills are stressed.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Read and perform elementary-level piano music employing steps and skips, treble and bass clefs, major and minor 5-finger patterns, triads, left-hand rhythm patterns using I, IV, V7 chords.
- B. Perform one-octave major scales.
- C. Perform piano literature of easy to intermediate levels.
- D. Demonstrate efficient and organized practice skills.

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as students perform their assignments.
- B. Quizzes will be given covering the daily assignment.
- C. A midterm and final exam will be performed including repertoire and studies covered during the semester.

VII. Other Information:

Taught in an electronic multi-piano lab. Includes demonstration, group and individual performance, and some individual instruction. Practice outside of class is required.

MUSC 1131 – Music Theory I

Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1131 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description: (for Music Theory I and II)

These courses provide a study of the materials and structure of music including notation, intervals, scales, four voice chorale style, melodic form and structure, diatonic and secondary harmony, binary and ternary forms. These courses are open to students who desire a rigorous music course.

Prerequisite: Concurrent registration in MUSC 1181 and MUSC 1157 is required for majors and minors, 3 credits.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101.
- B. READ 0960 or placement level of READ 1106 or above.

IV. Course Content:

This course includes the development of basic skills required for reading, writing and the interpretation of music. The content includes identification and application of music symbols, simple and compound metric organization, major, minor and modal scales, simple and compound intervals, diatonic triads and tetrads, transposition, phrases, cadences, and accompaniment patterns. Study of 18th century harmony will begin with figured bass, non-harmonic tones and cadences. A music historical style period will be developed. Students will arrange a chorale for a quartet of instruments and will transpose the overtone series.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Comprehend, identify and use simple, compound and complex meter signatures. (MNTC goal 2a, 2b)
- B. Organize, identify and use major and minor scales and their key signatures and the church modes and chromatic scales. (MNTC goal a, 2b)
- C. Identify simple and compound intervals in all areas of the pitch gamut and will use intervals in melodic and harmonic organization. (MNTC goal 2a, 2b)
- D. Identify triads and tetrads in major and minor tonalities and in recognition and organization of accompaniment patterns. (MNTC goal 2a, 2b)
 - The understanding of Outcomes A, B, C and D will enable the student to respond critically during the reading and listening processes. (MNTC goal 6c)
- E. Compose melodies that contain the basic element studied this semester. (These compositions, besides containing meters, scales, key signatures, intervals, triadic implication, and tonality focus will also be transposed, use tempo and dynamic indicators, phrases, and cadences.) (MNTC goal 6c, 2d)
- F. Recognize and read figured bass symbols in diatonic triadic harmony. (MNTC goal 2a)
- G. Comprehend the range and transposition of musical instruments and voices; arrange a composition for a quartet of instruments and conduct a reading of the score. (MNTC goal 6d, 2c)
- H. Articulate an informed personal reaction to works of music by creating a historical context and listening to a variety of compositions within this context. (MNTC goals 6e, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Students will write melodies according to a specific set of guides. The guides reflect the content areas studied. Assessment of the compositions is based on adherence to the guidelines. They will also arrange a chorus for a quartet of instruments.
- B. Students will be tested on the factual material covered. This will occur at the end of chapters and/or other major sections and will be similar to the "Mastery Tests" given in the text. They will also be asked to write on music staff paper examples of the factual materials covered.
- C. Students will be evaluated on a daily basis through their class preparation, participation and attendance.

VII. Other Information: none

MUSC 1132 – Music Theory II Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1132 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description: ((for Music Theory I and II)

These courses provide a study of the materials and structure of music including notation, intervals, scales, four voice chorale style, melodic form and structure, diatonic and secondary harmony, binary and ternary forms. These courses are open to students who desire a rigorous music course. Prereq.: MUSC 1131 and concurrent registration in MUSC 1182 and MUSC 1158 is required for majors and minors, 3 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 1131 or consent of instructor is required.

IV. Course Content:

This course includes further study of 18th century harmony especially study of figured bass, non-harmonic tones and chorale part-writing practices. The dominant seventh chord and half and full diminished leading tone chords will be examined in their historical use, voice leading principles harmonic and phrase function and style usage. The secondary dominant seventh chord and secondary half and full diminished leading tone chords will receive the same study. Melody and texture will be examined and an analysis language developed in these areas. Modulation will be observed in music scores and practiced in choral phrases. The formal structures of binary and ternary will be examined. An analysis system will be developed which is a modification of the traditional harmonic analysis system.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. View tonality as an organization of pitch by understanding diatonic triadic harmony, harmonic rhythm, non-harmonic tones, and cadences. (MNTC goal 2a)
- B. Create musical examples of First Species Counterpoint in two and four voices. (MNTC goals 2d 6d)
- C. Identify, write and analyze the function of the dominant seventh chord, half and full diminished leading tone seventh chords, secondary dominant seventh chords and secondary half and full diminished leading tone seventh chords. (MNTC goals 2a,2c, 6c)
- D. Recognize modulation, classify types of modulation, analyze harmony containing modulation, and write chorale phrases using modulation. (MNTC goals 2a, 2d)
- E. Format and analyze binary and ternary forms especially in Baroque, Classic and early Romantic style. (MNTC goals 2b, 2d, 6e)
- F. Identify the parts of an analysis described by Heinrich Schenker as “foreground,” middle ground,” and “background.” (MNTC goal 2b)
- G. Compose chorale phrases using figured bass including dominant and secondary dominant seventh chords, leading tone and secondary leading tone seventh chords and modulation. (MNTC goals 2d, 6c)

VI. Methods for Evaluation of Student Learning:

- A. Writing assignments will be assessed according to adherence to specific guides requested in the assignment.
- B. Students will be tested on the factual material covered. This will occur at the end of chapters and/or other major sections.
- C. Students will be evaluated on a daily basis through their class preparation, participation and attendance.

VII. Other Information: none

MUSC 1141 – Vocal Ensemble Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1141 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Vocal ensemble performs repertoire ranging from early music to vocal jazz.

III. Recommended Entry Skills and Knowledge:

Consent of instructor.

IV. Course Content:

This ensemble is intended as a performing group that will explore small vocal ensemble literature of Renaissance, Baroque eras, as well as exploration of vocal jazz styles.

V. Student Learning Outcomes:

In order to complete this course successfully, the choir member must be able to:

- A. Better handle his/her own voice with the aid of healthy vocal technique. (MNTC goal 2a)
- B. Improve musicianship skills of music reading. (MNTC goal 2d)
- C. Achieve a unified musical ensemble. (MNTC goals 2b, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Choir members will be graded according to attendance and participation.
- B. Grades will be distributed in the following manner:
 - 0-1 absences = A
 - 2-3 absences = B
 - 4-5 absences = C
 - 6-7 absences = D
 - 8+ absences = F
- C. "Absences" refer to EXCUSED or UNEXCUSED absences. Absences may only be made up by scheduling a private lesson with the instructor.
- D. Choir members must be present at DRESS REHEARSALS and CONCERTS.
Failure to make either the dress rehearsal or concert will result in a failing grade. You may not sing in the concert without attending the dress rehearsal.

VII. Other Information: none

MUSC 1142 – Guitar Ensemble Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1142 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Guitar duets, trios, and quartets perform music ranging from early to twenty-first century. Repertoire includes arrangements of vocal and string chamber ensembles, as well as music composed originally for the guitar ensemble.

III. Recommended Entry Skills and Knowledge:

Permission of instructor and concurrent registration in MUSC 1151.

IV. Course Content:

The guitar ensembles are performing groups exploring arranged literature from renaissance to the modern era, as well as literature (especially of Latin American or Spanish origin) composed specifically for guitar duos, trios, and quartets.

V. Student Learning Outcomes:

Upon successful completion of the course, the guitar ensemble member must be able to:

- A. Play with good tone characteristic of the instrument. (MNTC goal 2a)
- B. Tune their guitar to the other ensemble members. (MNTC goal 2a)
- C. Improve reading skills, especially in regards to reading the score of their ensemble and understanding their part in reference to the ensemble in its entirety. (MNTC goal 2c)
- D. Achieve a unified musical ensemble. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Ensemble members will be graded according to attendance, participation, and quality of performance(s).
- B. Guitar ensemble members must be present at dress rehearsals and concerts. Failure to attend either of these engagements will result in a failing grade.

VII. Other Information: none

MUSC 1143 – Piano Ensemble Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1143 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Performance of 4-hand piano repertoire of various style periods for one or two pianos. May be repeated to a maximum of 4 credits. Prereq: Consent of instructor and placement in MUSC 1151.

III. Recommended Entry Skills and Knowledge:

- A. Previous private piano instruction or placement in MUSC 1151: Applied Music, Piano.
- B. Sight reading ability at the intermediate level.

IV. Course Content:

- A. Quality ensemble performance
- B. Tone quality including production of dynamic levels and balances
- C. Rhythmic accuracy and control of tempo
- D. Technical facility and clarity of articulation
- E. Musical phrasing, interpretation, and stylistic departure
- F. Organization of rehearsals and practice structures

V. Student Learning Outcomes:

In order to complete this course successfully, the student must be able to:

- A. Demonstrate high quality ensemble skills including assess/reaction of both individual performance and ensemble performance. (MNTC goal 2d)
- B. Demonstrate quality tone production in regards to articulation, dynamics, and balance. (MNTC goal 2a)
- C. Demonstrate rhythmic accuracy and tempo control. (MNTC goal 2a)
- D. Demonstrate historically informed interpretation of piano ensemble repertoire in the areas of phrasing, interpretation, and stylistic departure. (MNTC goal 2c)
- E. Schedule rehearsals and organize a practice structure. (MNTC goal 2b)

VI. Methods for Evaluation of Student Learning:

- A. Piano ensemble members will be graded according to attendance (50%) and concert performance (25%). Students must be present at the concert performance to pass this class.

Attendance Grading:

- A – No Unexcused Absences
- B – 1 Unexcused Absence
- C – 2 Unexcused Absences
- F – 3 Unexcused Absences

- B. Piano ensemble members will be assessed according to adherence to weekly rehearsal schedule. (25%)
- C. Performance will be assessed on musical and interpretive success of public performances.

Other Information: none

MUSC 1144 – Instrumental Ensemble Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1144 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Performance of chamber music: duos (sonatas), trios, quartets, and other ensemble combinations of wind, percussion, and string instruments

III. Recommended Entry Skills and Knowledge:

Previous performance experience/permission of instructor

IV. Course Content:

- A. Tone Quality
- B. Intonation
- C. Rhythmic Accuracy
- D. Clarity of Articulation
- E. Control of Tempo
- F. Technical Facility
- G. Control of Dynamic Level
- H. Interpretation
- I. Phrasing
- J. Style

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Demonstrate improvement on tone quality, intonation, rhythmic accuracy, clarity of articulation, control of tempo, technical facility, and dynamics. (MNTC goal 2d)
- B. Demonstrate correct interpretation of various historical periods of chamber music. (MNTC goal 2d)
- C. Rehearsal and practice within small group idiom, acquiring assessment/reaction skills of individual performance and over-all group performance (MNTC goals 2b, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Three-fifth (60%) of the grade depends of full and active participation.
- B. Two-fifths (40%) of the grade depends on public performance of studied repertoire.

VII. Other Information: none

MUSC 1145 – Jazz Ensemble

Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1145 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Instrumental Jazz Band: rehearses and performs a variety of jazz styles and idioms, including swing, “funk,” fusion, rock, hip-hop, and other current styles and trends.

An historical emphasis on jazz music of the 20th and 21st centuries. An integral focus on improvisational skills, and developing mature playing skills in all styles.

Prereq: Consent of instructor.

III. Recommended Entry Skills and Knowledge:

A. Prior experience reading music.

B. Audition required.

IV. Course Content:

Course content will include: intonation, tone quality, rhythmic accuracy, precision of attacks and uniformity of releases, clarity of articulation, control of tempo, technical facility, control of total dynamic level, thematic material, interpretation, phrasing.

Course emphasizes an applied understanding of improvisation and various jazz styles.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

A. Play his/her instrument in tune. (MNTC goal 2d)

B. Produce a tone quality that is characteristic of their instrument and is compatible with the tone qualities of the other instruments in the Jazz Ensemble. (MNTC goal 2d)

C. Display rhythmic accuracy on their instruments. (MNTC goal 2a)

D. Demonstrate appropriate articulation according to the style. (MNTC goal 2b)

E. Display acceptable control of dynamic levels on their instrument. (MNTC goal 2d)

F. Display an understanding of improvisational styles and techniques. (MNTC goal 2c)

VI. Methods for Evaluation of Student Learning:

Each rehearsal will show the progress of each band member. Sectional rehearsal will be held periodically. The final examination is a public performance.

VII. Other Information: none

MUSC 1146 – Jazz Combo Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1146 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Performance of jazz combo music: trios, quartets, and other ensemble combinations of wind and rhythm section instruments.

III. Recommended Entry Skills and Knowledge:

Previous performance experience / permission of instructor

IV. Course Content:

- A. Tone Quality
- B. Intonation
- C. Rhythmic Accuracy
- D. Clarity of Articulation
- E. Control of Tempo
- F. Technical Facility
- G. Control of Dynamic Level
- H. Interpretation
- I. Phrasing
- J. Style
- K. Improvisation
- L. Traditional Small Group Jazz Repertoire

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Demonstrate improvement on intonation, rhythmic accuracy, clarity of articulation, control of tempo, technical facility, and dynamics (MNTC goal 2d)
- B. Demonstrate correct interpretation of various historical periods of jazz combo music.
(MNTC goal 2d)
- C. Rehearsal and practice within small group idiom, acquiring assessment/reaction skills of individual performance and over-all group performance (MNTC goals 2b, 2d)
- D. Produce a tone quality that is characteristic of their instrument and is compatible with the tone qualities of the other instruments in the jazz combo. (MNTC goal 2b)
- E. Display and understanding of improvisational styles and techniques. (MNTC goals 2b, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Three-fifth (60%) of the grade depends on full and active participation.
- B. Two-fifths (40%) of the grade depends on public performance of studied repertoire.

VII. Other Information: none

MUSC 1151 – Applied Music Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1151 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Private music instruction, all instruments and voice, by arrangement with instructors in vocal or instrumental music. It is expected that students will have had prior private lessons. Max: 8 cr. Prereq: Consent of the applied music coordinator. There is an additional fee for this course.

III. Recommended Entry Skills and Knowledge:

Students must provide their own instruments and have had previous private lessons on their instrument or voice. Concurrent registration in MUSC 1152 is required for Music Majors.

IV. Course Content:

This course includes the development of skills required for performance. The content will include intonation, tone quality, rhythmic accuracy, precision of attack and uniformity of release, clarity of articulation, control of tempo and dynamics, phrasing and style, interpretation and structural analysis, memorization and sight-reading skills.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Demonstrate accuracy of intonation and control of tone quality. (MNTC goal 2a)
- B. Demonstrate accuracy of attack and release of the tone and precision of articulation and rhythmic accuracy. (MNTC goal 2b)
- C. Demonstrate control of tempo, dynamics, phrasing and interpretation. (MNTC goals 2a, 2b)
- D. Demonstrate ability to memorize and sight-read. (MNTC goal 2c)
- E. Develop a repertoire of literature for his/her instrument or voice. (MNTC goal 2d)
- F. Demonstrate an efficient practice structure. (MNTC goals 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Weekly evaluation occurs as you perform your assignments.
- B. Students will perform a final exam in front of a jury of music faculty.

VII. Other Information:

The fee for applied music is \$305 for 2 credits and \$610 for 4 credits. This fee is in addition to regular tuition. Students registering for 4 credits must have had previous applied music at Normandale, have consent of the applied music coordinator, and have concurrent registration in MUSC 2252.. MUSC 1151 may be repeated for credit if satisfactory progress is being made. Instruments must be provided by the student. Normandale provides practice rooms equipped with pianos.

MUSC 1152 – Performance Class Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1152 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Instrumental or vocal performance, performance etiquette, stage management, written program design, and research applications for music students. Students must be enrolled in an Applied Music course.

III. Recommended Entry Skills and Knowledge:

Concurrent registration in MUSC 1151. Student will provide his/her own instrument, with the exception of piano.

IV. Course Content:

- A. Includes application of performance skills acquired through Applied Music courses.
- B. Includes recital etiquette, performance, student commentary, research for program notes, written program design, as well as discussion of technique, character, tone, musicality, music theory, form and memorization.

V. Student Learning Outcomes:

Upon successful completion of the course, the student must be able to:

- A. Perform music in an open forum. (MNTC goal 2d)
- B. Set up a basic stage for a recital. (MNTC goal 2a)
- C. Demonstrate appropriate recital attire and stage etiquette. (MNTC goal 2a)
- D. Create a program proof. (MNTC goal 2c)
- E. Write program notes. (MNTC goal 2c)
- F. Discuss music in an open forum. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Evaluation occurs as students apply skills learned in this class.
- B. Attendance of scheduled meetings and student recitals is mandatory.
- C. At least one performance is required per semester.

VII. Other Information: none

MUSC 1156 – Guitar I: Class Lessons Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1156 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

With your own guitar, learn the basics of guitar technique, which will lead to any style of performance. Meant for the beginner, this class progresses quickly beyond the basics into what you need to know for going into more advanced levels.

III. Recommended Entry Skills and Knowledge: none. Student must provide guitar.

IV. Course Content:

This course includes an introduction to playing techniques, basic music concepts chord and chord theory. It will also include a survey of historical and contemporary guitar styles.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to demonstrate:

- A. How to hold and perform on the guitar. (MNTC goal 2a)
- B. Knowledge of the notes in first position. (MNTC goal 2a)
- C. First position folk chords. (MNTC goal 2b)
- D. Accuracy of intonation and control of tone quality. (MNTC goal 2a)
- E. An ability to read a musical score and create the sounds required by the composer. (MNTC goal 2c)
- F. An efficient practice structure. (MNTC goals 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Written assignments.
- B. Written and skills tests.
- C. Final exam.

VII. Other Information: none

MUSC 1157 – Class Piano I

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1157 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Development of keyboard skills in sight reading, harmonization, technique, memorization, scales, chord progressions and transposition. These courses are intended for music majors but are also open to other students who desire a rigorous course in music.

III. Recommended Entry Skills and Knowledge:

There are no prerequisites for MUSC 1157. A piano proficiency test may be given to students with previous piano experience to determine whether or not they qualify for this course. This test will determine where the student is to begin the sequence of courses of Class Piano 1157 and 1158.

IV. Course Content:

This course includes the development of basic piano skills including legato and staccato touch, transposition, notation, key signatures, intervals, major and minor scales, chords and chords progressions, rhythm, tempo, dynamics, analysis of musical structure, keyboard accompanimental styles, sight reading, creativity and harmonization.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Read and perform piano music employing steps and skips, treble and bass clefs, simple and compound meters and divisions of these beats, major and minor pentachords, tonic, subdominant, dominant, and dominant seventh chords, parallel and contrary motions, and small forms of eight to sixteen measures and 12 bar blues. (MNTC goals 2a, 2b, 2c)
- B. Transpose a composition from one key to another, add a harmony to given melody in a variety of rhythm patterns, memorize composed music and create new music. (MNTC goal 2c)
- C. Perform piano literature of easy to intermediate levels. (MNTC goal 2d)
- D. Demonstrate efficient and organized practice. (MNTC 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as students perform their assignments.
- B. Quizzes will be given covering the daily assignments.
- C. A final exam will be performed including repertoire and studies covered during the semester.

VII. Other Information: none

MUSC 1158 – Class Piano II

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1158 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Development of keyboard skills in sight reading, harmonization, technique, memorization, scales, chord progressions and transposition. These courses are intended for music majors or minors but are also open to other students who desire a rigorous course in music.

III. Recommended Entry Skills and Knowledge:

Prereq.: MUSC 1157. A piano proficiency test may be given to students with previous piano experience to determine whether or not they qualify for this course. This test will determine where the student is to begin the sequence of courses of Class Piano 1157 or 1158.

IV. Course Content:

This course includes the development of basic piano skills including legato and staccato touch, transposition, notation, key signatures, intervals, major and minor scales, chords and chord progressions, rhythm, tempo, dynamics, analysis of musical structure, keyboard accompanimental styles, sight reading, creativity and harmonization.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Read and perform piano music employing major and minor scales, further division of the beat including syncopation and irregular divisions, broken chord accompaniment, ostinato, use of the damper pedal, and secondary chords. (MNTC goals 2a, 2b, 2c)
- B. Perform scales in two octaves range, add harmony to a given melody, memorize composed music of extended lengths, demonstrate staccato and legato playing, and add dynamics to their playing. (MNTC goal 2c)
- C. Perform piano literature of the intermediate level. (MNTC goal 2d)
- D. Demonstrate efficient and organized practice. (MNTC goals 2a, 2b, 2c, 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as students perform their assignments.
- B. Quizzes will be given covering the daily assignments.
- C. A final exam will be performed including repertoire and studies covered during the semester.

VII. Other Information: none

MUSC 1159 – Piano Proficiency Common Course Outline

(H:\MU\comm course outline\CCOs 2007\1159 comm course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Three part examination of keyboard skills, arranged with a keyboard faculty member. The tests include proficiency with major and minor scales, chords, arpeggios, and cadences, sight reading, transposing, performance of piano repertoire from memory. This course is offered P/N only.

III. Recommended Entry Skills and Knowledge:

Prereq.: MUSC 1158 or previous private lessons specific to the content of the exam. White key major and minor scales, chords, and arpeggios, hands together, and black key major and minor (three forms) must be memorized. A short piece from the intermediate piano literature must be memorized. Sight-reading, transposing skills are required as well as knowledge of chord symbols.

IV. Course Content:

The test is in three parts. Part one assesses proficiency with major and minor scales, chords, arpeggios, and cadences. Part two assesses sight-reading and transposing. Part three requires performance of appropriate piano repertoire from memory. This course includes applications of skills developed in a piano skills course. The course content also includes demonstration of proficiency with the skills learned in a piano skills course.

V. Student Learning Outcomes:

Upon successful completion of the course, the student must be able to:

- A. Demonstrate proficiency with scales, chords, and arpeggios.
- B. Perform a composition for piano by memory.
- C. Sight-read basic piano music.
- D. Transpose music.

VI. Methods for Evaluation of Student Learning:

- A. Points are awarded for accuracy and security of memory during performance.
- B. Points are awarded for knowledge of basic technique including articulation, pedaling, and posture.
- C. Points are awarded for execution of style.
- D. Each test may be taken twice before remedial work is required.

VII. Other Information: none

MUSC 1161 – Class Voice Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1161 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course introduces the basic principles of vocal technique (voice production, breathing, tone development, diction and pronunciation). It includes a study of vocal literature from various styles (classic, folk, Broadway). It is open to all students wishing to explore their vocal skills.

III. Recommended Entry Skills and Knowledge: None

IV. Course Content:

- A. Basics of vocal technique including efficient, vital and supported tone.
- B. Sight-singing techniques.
- C. Basic principles of diction.
- D. Developing a basic repertoire of song literature in various styles.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Master the basic principles of vocal technique. (MNTC goal 2d)
- B. Learn basic principles of diction using the International Phonetic Alphabet. (MNTC goal 2a)
- C. Develop sight-singing skills. (MNTC goals 2a, 2c)
- D. Acquire an attitude of enthusiasm for and confidence in singing. (MNTC goal 2d)
- E. Develop free, vital, efficient, sonorous singing tone production. (MNTC goal 2d)
- F. Learn approaches to song literature in several styles. (MNTC goal 2b)

VI. Methods for Evaluation of Student Learning:

- A. (10%) Written assignment or quiz on vocal mechanism, production and health.
- B. (10%) Written assignment or quiz on diction using International Phonetic Alphabet.
- C. (10%) Sight-singing evaluation.
- D. (10%) Attendance at a student recital or other vocal recital.
- E. (20%) In-class preparation of song literature from the text book song anthology.
- F. (40%) Memorization and performance of four songs for (video) evaluation.

VII. Other Information: none

MUSC 1166 – Guitar II: Class Lessons

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1166 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Application of music theory to the fingerboard, chord progressions in several keys, right hand finger-picking patterns, harmonization and transposition, sight reading above first position, knowledge of repertoire and history of the instrument, and further development of technique and tone.

III. Recommended Entry Skills and Knowledge:

Successful completion of MUSC 1156, Guitar: Class Lessons I, or instructor consent. Concurrent registration in Music Theory and Ear Training is strongly encouraged.

IV. Course Content:

- A. Technique
- B. Tone
- C. Memorization
- D. Chord progressions in several keys
- E. Application of music theory and ear training to the guitar fingerboard (scales, harmonization, and transposition)
- F. Sight reading beyond first position
- G. Right hand finger-picking patterns
- H. Introduction to repertoire

V. Student Learning Outcomes:

Successful completion of this course will include:

- A. Demonstration of rigorous adherence to a regular practice regimen. (MNTC goal 2a)
- B. Full comprehension of the fundamentals of guitar repertoire. (MNTC goal 2d)
- C. Performance of three movable scale patterns (two major and one minor) covering two or three octaves. (MNTC goal 2a)
- D. Sight reading in positions II - IX. (MNTC goal 2a)
- E. Mastery of ten distinct right hand finger-picking patterns. (MNTC goal 2a)
- F. Performance of chord progressions in several keys, harmonizations of melodies in those keys, and melodic improvisations on chord progressions. (MNTC goal 2c)

VI. Methods for Evaluation of Student Learning:

- A. 30% of the grade is based on attendance.
- B. 50% of the grade is based on performance evaluations.
- C. 20% of the grade is based on written assignments.

VII. Other Information: none

MUSC 1170 – Jazz Improvisation I

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1170 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course provides students with the skills necessary to create music with self expression in jazz styles. The course includes a practical application of scales, arpeggios, and melodic lines to the student's instrument. Transcribing solos from recordings by famous jazz artists and independent study with tutorial computer programs are required. Listening and performing in class are major components of the course. Prereq: MUSC 1131.

III. Recommended Entry Skills and Knowledge:

- A. Understanding of music notation, keys, and major scales.
- B. Previous experience playing an instrument.
- C. Consent of instructor.

IV. Course Content:

- A. Scales: Major, minor (Dorian), Mixolydian, Diminished (Minor w/b5th), Augmented (Major w/# 5th) Pentatonic (Major and Minor), Whole Tone.
- B. Arpeggios:
 - 1. based on preceding scales
 - 2. triads and seventh chords
- C. Blues progressions: written and performance comprehension.
- D. Listening: studying jazz recordings.
- E. Computer applications: work on terminology and computer software programs including Jamey Aebersold Improvisation Series; Smart Music; Band-In-A-Box.
- F. Learn jazz standards: melodies and chord progressions.
- G. Application of chord symbols to jazz standards.
- H. Transcribe recorded examples of improvised jazz solos.

V. Student Learning Outcomes:

In order to complete this course, the student will be able to:

- A. Perform all scales and arpeggios covered in the course on his/her instrument. (MNTC goal 2d)
- B. Understand blues progressions and blues improvisation styles. (MNTC goal 2c)
- C. Independently produce and create an improvisation from chord symbols and a given melody. (MNTC goal 2c)
- D. Correctly identify recorded examples of jazz standards, using appropriate terminology and identification of style. (MNTC goal 2c)
- E. Accurately transcribe a recorded solo by a jazz artist. (MNTC goal 2b)
- F. Fluently use computer applications and technology introduced in the course. (MNTC goal 2b)

VI. Methods for Evaluation of Student Learning:

- A. Weekly evaluation of scales, arpeggios, and chord symbol recognition.
- B. Midterm and final exams, both written and performed.
- C. Transcription projects.

VII. Other Information: none

MUSC 1175 – Intro to Finale: Music Notation Software Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1175 comn course f07.doc)

I. Reviewed: Fall 2007

II. Catalog Description:

This course gives students a basic working knowledge of the notational music software 'Finale.' Materials are presented in a small lab setting. Participants will have access to a computer workstation for hands-on learning and assignment preparation. Prereq: Able to read music.

III. Recommended Entry Skills and Knowledge:

- A.** Basic understanding of music notation and/or MUSC 1100, 1120, 1131, 1151 or consent of music instructor.
- B.** Basic computer skills in both Windows and Mac OS10 (Macs will be used in the class lab).

IV. Course Content:

This course includes the development of basic skills required for writing music in "Finale" notation. The content includes using the basic tools: Setup Wizard, Measure Tool, Staff Tool, Simple Entry, Speedy Entry, Mass Edit, Key Signature Tool, Time Signature Tool, Smart Shape Tool, Expression Tool, Articulation Tool, Time Signature Tool, Smart Shape Tool, Expression Tool, Articulation Tool, Repeat Tool, Text Tool and Page Layout. Students will create music documents and a final project that demonstrate use of these tools.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A.** Understand basic concepts of Finale music notation software.
- B.** Produce music documents demonstrating knowledge of the basic tools.
- C.** Learn how to incorporate class knowledge and skills into future music applications.

VI. Methods for Evaluation of Student Learning:

- A.** Students will compose documents according to a specific set of guides. The guides reflect the content area studied. Assessment of the composition is based on adherence to the guidelines.
- B.** Students will be evaluated on a daily basis through their class preparation, participation and attendance.
- C.** Students will create a final project demonstrating the culmination of the skills.

VII. Other Information: none

MUSC 1181 – Ear Training I

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1181 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course provides training in reading at sight and in aural recognition of sound patterns through interval and rhythm reading, keyboard, diction and sight-singing. The course is intended for music majors and minors but also is open to other serious students who desire a rigorous music course. Prereq.: Concurrent registration in MUSC 1131 and MUSC 1157 is required for all music majors and minors, 2 credits.

III. Recommended Entry Skills and Knowledge:

- A. COMP 0900 or placement level of COMP 1101.
- B. READ 0960 or placement level of READ 1106 or above.

IV. Course Content:

This course includes the development of basic skills required for reading, writing and interpretation of music. Content will include recognition, usage and performance of pitch, melody, rhythm, intervals, scales, and triads.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Perform melodies containing major and minor tonalities, treble and bass clefs, simple and compound meters, rhythmic patterns in first and second divisions of the beat, perfect, major and minor intervals and using tonic and dominant triads. (MNTC goal 2c)
- B. Perform rhythm patterns in simple and compound meters using first and second division of the beat. (MNTC goal 2a)
- C. Perform on a piano the following: identity and location of specific pitch, major and minor scales, intervals, tetrachords, triads and seventh chords, transposition of melody, accompaniment patterns, cadences and the overtone series. (MNTC goal 2c)
- D. Identify and sing melodic intervals. (MNTC goal 2a)
- E. Aurally recognize intervals, rhythm patterns, scales, melodies, major and minor triads and cadences. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as you perform your assignments.
- B. You are evaluated daily in your aural training. The instructor performs melody, rhythm, intervals, triads, and cadences and you will notate your perception of hearing on music staff blackboards.
- C. Quizzes will be given covering the daily aural dictation.
- D. Midquarter and Final exams include an aural test (notated on staff paper) and a skills test. The skills test is administered one on one with each student. This skills test is an evaluation of the reading and piano assignments.

VII. Other Information: none

**MUSC 1182 – Ear Training II
Common Course Outline**

(H:\MU\comn course outline\CCOs 2007\1182 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course provides training in reading at sight and in aural recognition of sound patterns through interval and rhythm reading, keyboard, dictation and sight-singing. The course is intended for music majors and minors but also is open to other serious students who desire a rigorous music course. Prereq.: MUSC 1181 and concurrent registration in MUSC 1132 and MUSC 1158 is required for all music majors and minors.

III. Recommended Entry Skills and Knowledge:

MUSC 1181 or consent of instructor is required.

IV. Course Content:

This course continues the development of the student's reading of melody, rhythm and intervals. Students will play cadences and chord progressions on the piano. They will also continue to develop their listening skills.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Perform melodies in all keys, modes and clefs, in simple and compound meters, rhythmic patterns in first and second divisions of the beat, and irregular divisions of the beat. (MNTC goal 2c)
- B. Perform rhythm patterns in simple and compound meters using first and second division of the beat and irregular divisions of the beat. (MNTC goal 2a)
- C. Perform on the piano chord progressions containing used of the dominant seventh chord, all diatonic tertian chords and non-diatonic secondary dominant chords. (MNTC goal 2c)
- D. Identify and sing melodic intervals. (MNTC goal 2a)
- E. Aurally recognize intervals, rhythm patterns and melodies in simple and compound meters containing first and second division of the beat and duple and triple irregular divisions, and chord progressions containing functional diatonic harmony, and secondary dominant chords. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as you perform your assignments.
- A. You are evaluated daily in your aural training. The instructor performs melody, rhythm, intervals, triads, and cadences and you will notate your perception of hearing on music staff blackboards.
- B. Quizzes will be given covering the daily aural dictation.
- C. Midquarter and Final exams include an aural test (notated on staff paper) and a skills test. The skills test is administered one on one with each student. This skills test is an evaluation of the reading and piano assignments.

VII. Other Information: none

MUSC 1900 – Topics in Music: Theatre Orchestra Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1900 thtr orch comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

Rehearsals and performances for Theatre Musical Production.

III. Recommended Entry Skills and Knowledge:

Audition Required.

IV. Course Content:

Course content will include: intonation, tone quality, rhythmic accuracy, precision of attacks and uniformity of releases, clarity of articulation, control of tempo, technical facility, control of dynamic level, thematic material, interpretation, phrasing, and style.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Play his/her instrument in tune. (MNTC goal 2d)
- B. Produce a tone quality that is characteristic of their instrument and is compatible with the tone qualities of the other instruments in the orchestra. (MNTC goal 2d)
- C. Display rhythmic accuracy on their instrument. (MNTC goal 2a)
- D. Articulate in a precise and consistent musical manner on their instrument. (MNTC goal 2b)
- E. Display acceptable control of dynamic levels on their instrument. (MNTC goal 2d)

VI. Methods for Evaluations of Student Learning:

The weekly rehearsal and periodic sectional will show the progress of each orchestra member. The final examination will be the public performances.

VII. Other Information: none

MUSC 1900 – Topics in Music: Theatre Singing

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\1900 thtr singing comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course introduces the basic principles of vocal technique (voice production, breathing, tone development, diction and pronunciation). It includes a study of vocal literature of the American musical theatre, with emphasis on a final production.

III. Recommended Entry Skills and Knowledge:

There are no prerequisites for MUSC 1900.

IV. Course Content:

- A. Basics of vocal technique including efficient, vital and supported tone.
- B. Sight-singing techniques.
- C. Basic principles of diction.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Master the basic principles of vocal technique. (MNTC goal 2d)
- B. Develop sight-singing skills. (MNTC goals 2a, 2c)
- C. Acquire an attitude of enthusiasm for and confidence in singing. (MNTC goal 2d)
- D. Develop free, vital, efficient, sonorous singing tone production. (MNTC goal 2d)

VI. Methods for Evaluations of Student Learning:

Grades will be assigned based on the following:

In-class attendance/participation.	80%
In-class performances	20%

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = 59% and below

VII. Other Information: none

MUSC 2231 – Music Theory III

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2231 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description: Music Theory III & IV

These courses continue the study of Music Theory I and II. They include the study of augmented sixth, Neapolitan sixth, ninth, eleventh and thirteenth chords, two voice counterpoint, fugue, sonata allegro, rondo and variation forms, 19th and 20th century tonal and non-tonal formal styles. Prereq.: MUSC 1132 and concurrent enrollment in MUSC 2281, 3 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 1132 or consent of instructor is required.

IV. Course Content:

This course includes identification, usage and application of non-dominant seventh, popular, borrowed, the Neapolitan sixth and augmented sixth chords. Forms studied include the sixteenth century motet and eighteenth century invention and fugue, the chorale prelude and variation forms. Acoustic study includes a review of the overtone series and introduction to combination tones.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Comprehend, identify and compose using non-dominant diatonic seventh chords, popular chords, borrowed chords, the Neapolitan sixth chord and augmented sixth chords. (MNTC goals 2a, 6c)
- B. Identify and analyze musical forms found in the sixteenth century motet, the eighteenth century invention and fugue, the chorale prelude and variation forms including chaconne, ground, passacaglia, and theme and variation. (MNTC goals 2a, 2c, 6e)
- C. Recognize the organization of the study of counterpoint as seen in *Gradus ad Parnassum* by Johann Fux. (MNTC goal 2d)
- D. Write the overtone series and calculate combination tones from the partial numbers. (MNTC goal 2a)
- E. Compose excerpts and small compositions employing the harmony and forms studied this semester. (MNTC goal 2d, 6d)

VI. Methods for Evaluation of Student Learning:

- A. Writing assignments will be assessed according to adherence to specific guides requested in the assignment.
- B. Students will be tested on the factual material covered. This will occur at the end of chapters and/or other major sections.
- C. Students will be evaluated on a daily basis through their class preparation, participation and attendance.

VII. Other Information: none

MUSC 2232 – Music Theory IV

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2232 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description: Music Theory III & IV

These courses continue the study of Music Theory I and II. They include the study of augmented sixth, Neapolitan sixth, ninth, eleventh and thirteenth chords, two voice counterpoint, fugue, sonata allegro, rondo and variation forms, 19th and 20th century tonal and non-tonal formal styles. Prereq.: MUSC 2231 and concurrent enrollment in MUSC 2282, 3 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 2231 or consent of instructor is required.

IV. Course Content:

This course includes identification, usage and application of altered dominant, ninth, eleventh, and thirteenth and chromatic mediant chords. Forms studied include sonata allegro and rondo. Late nineteenth and early twentieth century composition, especially impressionism and expressionism will be examined. Composers whose works will be examined include Beethoven, Chopin, Schumann, Wagner, Stravinsky, Bartok, and Webern.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Comprehend, identify and use the altered dominant, ninth, eleventh, and thirteenth, and chromatic mediant chords. (MNTC goals 2a, 6c)
- B. Expand on the modulation process (begun in Music 1132) including being able to change tonality to near and far related keys using common chords, chromatic chords, common tones, and abrupt tonality change. (MNTC goals 2a, 2c, 6c)
- C. Compose and perform for class music in the romantic style, impressionistic style, twelve tone style and other twentieth century styles including set theory. (MNTC goals 2d, 6d)
- D. Discuss late twentieth century sound sources including multiphonics, quarter tones, tape recorded and computer generated sounds. (MNTC goals 2a, 2b, 6e)
- E. Discuss late twentieth century sound sources including multiphonics, quarter tones, tape recorded and computer generated sounds. (MNTC goals 2a, 2b, 6e)

VI. Methods for Evaluation of Student Learning:

- A. Writing assignments will be assessed according to adherence to specific guides requested in the assignment.
- B. Students will be tested on the factual material covered. This will occur at the end of chapters and-or other major sections.
- C. Students will be evaluated on a daily basis through their class preparation, participation and attendance.

VII. Other Information: none

MUSC 2245 – Baroque and Classical Music

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2245 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

A survey of developments in the music of the 17th and 18th centuries in Europe and America.

III. Recommended Entry Skills and Knowledge:

MUSC 1122, MUSC 1131, or consent of instructor.

IV. Course Content:

- A. Explore the watershed of the 17th century, the beginning of the Baroque, with special emphasis on opera.
- B. Examine qualities of the Italian, French and German styles of the Baroque.
- C. Survey the works of Bach.
- D. Examine the works of Handel.
- E. Explore the enlightenment and the beginning of the Classical Era.
- F. Examine the sonata, symphony and opera music in the early Classic period.
- G. Explore Haydn's instrumental and vocal works.
- H. Examine the instrumental works and operas of Mozart.

V. Student Learning Outcomes:

In order to complete this course successfully, the student must be able to:

- A. Aurally distinguish music of different composers of the 17th and 18th centuries. (MNTC goals 2b, 2d, 6b)
- B. Orally and in written form summarize the musical developments during this period. (MNTC goals 2a, 2b, 2c, 6c, 6e)

VI. Methods for Evaluation of Student Learning:

- A. Students will be tested on material from the text, lecture notes and class discussion.
- B. Students may be evaluated by quizzes, exams and a major research paper.
- C. Exams include an aural testing component.

VII. Other Information: none

MUSC 2246 – Medieval/Renaissance Music

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2246 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

A study of music in the Middle Ages and Renaissance, including Gregorian chant and the composers Machaut, Josquin and Palestrina.

III. Recommended Entry Skills and Knowledge:

MUSC 1122, MUSC 1131, or consent of instructor.

IV. Course Content:

- A. Explore the beginnings of chant.
- B. Examine Western medieval liturgy and its relationship to medieval music.
- C. Examine the secular love songs or the French Troubadours and Trouvères.
- D. Explore the beginnings of polyphony and the music of the 12th and 13th centuries.
- E. Explore the *Ars Nova* in France and Italian *trecento* music.
- F. Examine music in England and Burgundian Lands in the fifteenth century.
- G. Explore the locus of the Renaissance and its ties to humanism.
- H. Explore the Franco-Flemish composers of the first half of the sixteenth century.
- I. Examine the rise of regional styles in Italy, France, England, and Germany.
- J. Study the musical effects of the Reformation and Counter-Reformation.
- K. Look at instrumental music in the sixteenth century.

V. Student Learning Outcomes:

In order to complete this course successfully, the student must be able to:

- A. Aurally distinguish music of different styles and composers of the Middle Ages and Renaissance. (MNTC goals 2a, 2b, 2c, 6b)
- B. Orally and in written form summarize the musical developments during this period. (MNTC goals 2a, 2b, 2c, 6c, 6e)

VI. Methods for Evaluation of Student Learning:

- A. Students may be tested on material from the text, lecture notes and class discussion.
- B. Students may be evaluated by quizzes and exams.
- C. Exams may include an aural testing component.
- D. Weekly assignments will be given.
- E. A major paper (10-15 pages) will be assigned.

VII. Other Information: none

MUSC 2247 – 19th and 20th Century Music

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2247 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

A survey of developments in the music of the 17th and 18th centuries in Europe and America.

III. Recommended Entry Skills and Knowledge:

MUSC 1122, MUSC 1131, or consent of instructor.

IV. Course Content:

- A. Explore the beginnings of Romanticism.
- B. Survey the works of Beethoven.
- C. Trace the Lied and German Romantic opera.
- D. Explore nationalism.
- E. Explore Italian opera.
- F. Compare and contrast Verdi and Wagner.
- G. Explore Theodor Adorno's thoughts on Schoenberg and Stravinsky.
- H. Explore electronic music.
- I. Examine the pastiche of modern composers.
- J. Explore Postmodernism.
- K. Examine American popular music, with a special emphasis on rock.

V. Student Learning Outcomes:

In order to complete this course successfully, the student must be able to:

- A. Aurally distinguish music of different composers of the 17th and 18th centuries. (MNTC goals 2b, 2d, 6b)
- B. Orally and in written form summarize the musical developments during this period. (MNTC goals 2a, 2b, 2c, 6c, 6e)

VI. Methods for Evaluation of Student Learning:

- A. Students will be tested on material from the text, lecture notes and class discussion.
- B. Students may be evaluated by quizzes, exams and a major research paper.
- C. Exams include an aural testing component.

VII. Other Information: none

MUSC 2252 – Sophomore Recital Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2252 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

One-half hour recital at sophomore repertoire level. Application of performance skills, performance etiquette and written program notes. Private instructor may request a pre-recital hearing. Prereq: Eight credits of MUSC 1151 (Applied Music) and four semesters of MUSC 1151 (Performance Class) and consent of the applied music coordinator. No credit.

III. Recommended Entry Skills and Knowledge:

Students must be completing 8 credits of Applied Music (MUSC 1151) and 4 semesters of Performance Class (MUSC 1152) or the equivalent of each. Concurrent registration in MUSC 1151 and 1152 is required. Audition may be required.

IV. Course Content:

The capstone application of performance skills including intonation, tone quality, rhythmic accuracy, precision of attack and uniformity of release, clarity of articulation, control of tempo and dynamics, phrasing and style, interpretation and structural analysis, and memorization. The student will also provide notes for the program pertaining to the repertoire performed. A digital recording of the recital will be made for the student's portfolio.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Perform music in a recital one-half hour in duration. (MNTC goal 2c, 2d)
- B. Demonstrate appropriate recital attire and stage etiquette. (MNTC goal 2a)
- C. Create program notes. (MNTC goal 2c)

VI. Methods for Evaluation of Student Learning:

Faculty evaluation using the department Performance Rubric occurs as students perform the recital.

VII. Other Information: none

MUSC 2270 – Jazz Improvisation II

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2270 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course is the second in a two-part sequence. Jazz Improvisation II provides students with the skills necessary to create music with self-expression in advanced jazz styles. The course includes continued practical application of scales, arpeggios, and melodic lines to the student's instrument. Transcribing and analyzing solos from recording by famous jazz artists and independent study with tutorial computer programs are required. Listening and performing in class are major components of the course. Prereq.: MUSC 1170..

III. Recommended Entry Skills and Knowledge:

- A. Understanding of music notation, keys, and major scales.
- B. Previous experience playing an instrument.
- C. Consent of instructor.

IV. Course Content:

- A. Scales: Major, minor (Dorian), Mixolydian, Diminished (Minor w/b5th), Augmented (Major w/# 5th) Pentatonic (Major and Minor), Whole Tone.
- B. Arpeggios:
 1. based on preceding scales
 2. triads and seventh chords
- C. Advanced jazz styles: rhythm changes, ballad, bossa nova, Coltrane matrix, free playing.
- D. Listening: studying jazz recordings.
- E. Computer applications: work on terminology and computer software programs including Jamey Aebersold Improvisation Series; Smart Music; Band-In-A-Box.
- F. Learn jazz standards: melodies and chord progressions.
- G. Application of chord symbols to jazz standards.
- H. Transcribe recorded examples of improvised jazz solos.

V. Student Learning Outcomes:

In order to complete this course, the student will be able to:

- A. Perform all scales and arpeggios covered in the course on his/her instrument. (MNTC goal 2d)
- B. Understand rhythm changes, ballads, bossa novas, Coltrane matrix and free playing. (MNTC goal 2c)
- C. Independently produce and create an improvisation in advanced styles from chord symbols and a given melody. (MNTC goal 2c)
- D. Correctly identify recorded examples of jazz standards, using appropriate terminology and identification of style. (MNTC goal 2c)
- E. Accurately transcribe a recorded solo by a jazz artist. (MNTC goal 2b)
- F. Fluently use computer applications and technology introduced in the course. (MNTC goal 2b)

VI. Methods for Evaluation of Student Learning:

- A. Weekly evaluation of scales, arpeggios, and chord symbol recognition.
- B. Midterm and final exams, both written and performed.
- C. Transcription projects.

VII. Other Information: none

MUSC 2281 – Ear Training III Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2281 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

This course continues MUSC 1182 with further study of interval and rhythm reading, sight-singing, keyboard, and dictation with emphasis on nineteenth and twentieth century materials. Prereq.: MUSC 1182 and concurrent enrollment in MUSC 2231, 2 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 1182 or consent of instructor is required.

IV. Course Content:

This course continues the development of the student's reading of melody, rhythm and intervals. Students will play harmonic progressions on the piano. They will also continue to develop their listening skills.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Perform melodies in all major and minor keys, in modes, in any clef, and including chromatically altered pitch. (MNTC goal 2c)
- B. Perform rhythm patterns containing second and further division of the beat, changing meter signatures, syncopation and other irregular accents. (MNTC goal 2a)
- C. Perform on the piano chord progressions containing secondary dominants, diatonic sevenths and secondary leading tone seventh chords. (MNTC goal 2c)
- D. Identify and sing melodic intervals especially augmented, diminished and enharmonic ones. (MNTC goal 2a)
- E. Aurally recognize intervals, rhythm patterns and melodies in simple and compound meters containing irregular divisions of the beat, and chord progressions containing functional diatonic harmony, secondary dominant chords and diatonic seventh chords. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as you perform your assignments.
- B. You are evaluated daily in your aural training. The instructor performs melody, rhythm, intervals, triads, and cadences and you will notate your perception of hearing on music staff blackboards.
- C. Quizzes will be given covering daily aural dictation.
- D. Midquarter and Final exams include an aural test (notated on staff paper) and a skills test. The skills test is administered one on one with each student. This skills test is an evaluation of the reading and piano assignments.

VII. Other Information: none

MUSC 2282 – Ear Training IV

Common Course Outline

(H:\MU\comn course outline\CCOs 2007\2282 comn course s07.doc)

I. Reviewed: Spring 2007

II. Catalog Description:

The course continues MUSC 2281 with further study of interval and rhythm reading, sight-singing, keyboard, and dictation with emphasis on nineteenth and twentieth century materials. Prereq.: MUSC 2281 and concurrent enrollment in MUSC 2232, 2 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 2281 or consent of instructor is required.

IV. Course Content:

This course continues the development of the student's reading of melody, rhythm and intervals. Students will play harmonic progressions on the piano. They will also continue to develop their listening skills. Chords studied include Neapolitan sixth chords, augmented sixth chords, ninth, eleventh and thirteenth chords and modulation.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. Perform melodies written in late nineteenth and twentieth century styles. (MNTC goal 2c)
- B. Perform rhythm patterns containing irregular division of the beat, complex meters and no given meter. (MNTC goal 2a)
- C. Perform on the piano chord progressions containing Neapolitan sixth chords, augmented sixth chords, ninth, eleventh and thirteenth chords and modulations. (MNTC goal 2c)
- D. Identify and sing all simple and compound melodic intervals. (MNTC goal 2a)
- E. Aurally recognize all intervals; rhythm patterns in changing meters, complex meters, and no meters; melodies in late nineteenth and twentieth century style; ninth, eleventh and thirteenth chords; modulation; and twentieth century harmony. (MNTC goal 2d)

VI. Methods for Evaluation of Student Learning:

- A. Daily evaluation occurs as you perform your assignments.
- B. You are evaluated daily in your aural training. The instructor performs melody, rhythm, intervals, triads, and cadences and you will notate your perception of hearing on music staff blackboards.
- C. Quizzes will be given covering daily aural dictation.
- D. Midquarter and Final exams include an aural test (notated on staff paper) and a skills test. The skills test is administered one on one with each student. This skills test is an evaluation of the reading and piano assignments.

VII. Other Information: none

**Normandale Music Department
Performance Calendar 2008-2009**

Fall Semester

Spring Semester

October Concerts

February – March Concerts

**Band and Choir
Student Recital I
Jazz Ensemble**

**Band and Choir
Student Recital I
Jazz Ensemble
Composer Concert**

December Concerts

April – May Concerts

**Band and Choir
Student Recital II
Chamber Ensemble
Jazz Ensemble
Jazz Combo
Vocal Ensemble**

**Band and Choir
Student Recital II
Chamber Ensemble
Sophomore Recitals
Jazz Ensemble
Jazz Combo
Vocal Ensemble**

For details see the Normandale Website

www.normandale.edu

or call the Music Office: 952-487-8340