



# **Alabama**

## **Department of**

### **Postsecondary Education**

#### ***Representing Alabama's Public Two-Year College System***

#### ***Jefferson State Community College***

#### **MUS 101** **Music Appreciation**

**I. MUS 101 Music Appreciation - 3 Semester Hours**  
Core Area II, ASCI TSCI (Lec 3 hrs)

**II. Course Description**

This course is designed for non-music majors and requires no previous musical experience. It is a survey course that incorporates several modes of instruction including lecture, guided listening, and similar experiences involving music. The course will cover a minimum of four stylistic periods, provide a multi-cultural perspective, and include both vocal and instrumental genres. Upon completion, students should be able to demonstrate a knowledge of music fundamentals, the aesthetic/stylistic characteristics of historical periods, and an aural perception of style and structure in music.

**III. Prerequisite**

None.

**IV. Textbook**

Hoffer, Charles. Music Listening Today (with CD) 3<sup>rd</sup> edition. Thomson Schirmer (2007).  
ISBN-10: 049509076X ISBN-13: 9780495090762

**V. Course Objectives**

The broad objective of Music Appreciation is to develop an appreciation of music which includes an understanding of musical structure and style, the relationship of music to other disciplines, its application to human concerns, and its historical perspective. Upon completion of this course, students should demonstrate the following competencies:

A. A knowledge of the fundamentals of music (i.e., the elements of rhythm, melody and harmony; music vocabulary; elements of form; musical instruments).

B. An understanding of the aesthetic/stylistic characteristics of a minimum of three historical periods (i.e., styles, forms, composers, representative works).

C. An aural perception of style and structure in music (i.e., aural recognition of form, instrumentation, and standard musical elements).

## VI. **Course Outline of Topics**

The course should include, but not be limited to, the following topics:

A. Musical elements (rhythm, melody, harmony, texture, form, instruments)

B. Survey of at least three major historical periods that focuses on style characteristics, influences, important composers, representative works, sociocultural and multicultural topics.

## VII. **Evaluation and Assessment**

Written tests

Aural tests

Reports or special projects

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

## VIII. **Class Activities**

1. Lecture
2. Examinations
3. Concert Attendance
4. Discussion
5. Audio-visuals
6. Recordings

## IX. **General Course Competencies**

- A. The student will learn the basic fundamentals of music.
- B. The student will understand Early and Baroque music.
- C. The student will understand Classical music.
- D. The student will understand Nineteenth Century music.
- E. The student will understand Twentieth Century music.

## X. **Course Competencies stated in performance Terms**

- A. The student will learn the basic fundamentals of music by:
  1. Describing the difference between melody and harmony.
  2. Understanding musical notation.
  3. Describing techniques involved in following a musical score.
- B. The student will understand Early and Baroque music by:
  1. Discussing Greek and Roman music.
  2. Stating the characteristics of Gregorian Chant and summarizing its importance today.
  3. Stating the characteristics of Baroque music and analyzing assigned compositions from the period.
  4. Explaining the form oratorio as used in the Baroque era and relating this definition to a composition such as *Messiah*.
  5. Explaining polyphonic and homophonic texture as used during the Baroque era and relating the definition to the musical forms such as the fugue.

6. Explaining instrumental music during the Baroque era and relating the definition to concerto grosso.
  7. Identifying instruments used during the era and explaining the mechanics of the instrument.
  8. Relating music during the Baroque era to paintings, architecture and the style of artistic expression prevalent from 1600 - 1750.
- C. The student will understand Classical music by:
1. Stating the characteristics of Classical music and analyzing assigned compositions from this period.
  2. Explaining the patronage system and how it relates to the lives of Haydn, Mozart, and Beethoven.
  3. Analyzing the symphonic form, concerto and sonata form, chamber music, and opera. Relate this analysis to compositions played and discussed in class.
  4. Summarizing the lives of Classical composers in relation to their music, such as those of Mozart and Beethoven.
  5. Relating music during the classical period to paintings, architecture, history, and aesthetics.
- D. The student will understand Romantic music by:
1. Stating the characteristics of Romantic music and analyzing assigned compositions from this period.
  2. Explaining program and absolute music and relating the definitions to compositions played and discussed in class.
  3. Explaining character pieces and how they related to the piano music of Chopin and Liszt.
  4. Explaining how opera and ballet were used during the Romantic period. Relate definitions to compositions played and discussed in class.
  5. Defining Impressionism. Relate the definition to paintings, feelings of the composers, and compositions played in class.
- E. The student will understand modern music by:
1. Stating the characteristics of modern music and analyzing assigned compositions from the period.
  2. Explaining instrumental and vocal music, use of primitivism, serialism, and electronic music and relating these definitions to compositions played and discussed in class.
  3. Explaining American Music, Jazz, Rock, Country, Soul, and Musical Theater and relating these definitions to compositions played and discussed in class.
  4. Relating music of the modern era to paintings, thinking, and artistic expressions prevalent from 1900 through the present.

## **XI. Attendance**

Students are expected to attend all classes for which they are registered. Students who are unable to attend class regularly, regardless of the reason or circumstance, should withdraw from that class before poor attendance interferes with the student's ability to achieve the objectives required in the course. Withdrawal from class can affect eligibility for federal financial aid.

## **XII. Statement on Discrimination/Harassment**

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### **XIII. Americans with Disabilities**

The Rehabilitation Act of 1973 (Section 504) and the Americans with Disabilities Act of 1990 state that qualified students with disabilities who meet the essential functions and academic requirements are entitled to reasonable accommodations. It is the student's responsibility to provide appropriate disability documentation to the College. The ADA Accommodations office is located in FSC 300 (205-856-7731).



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#### **MUS 110** **Basic Musicianship**

#### **I. MUS 110 Basic Musicianship - 3 Semester Hours**

#### **II. Course Description**

This course is designed to provide rudimentary music knowledge and skills for the student with limited music background. It includes a study of music notation, scales, key signatures, intervals and triads. The course also includes reading and ear training.

#### **III. Prerequisite**

None.

#### **IV. Textbook**

Lynn, Theodore A. (2007). Introductory Musicianship: A Workbook 7<sup>th</sup> ed., Thomson-Schirmer Publishing. ISBN 0-495-09094-8

#### **V. Evaluation and Assessment**

Written tests  
Aural tests  
Sight-Singing test  
Out of Class assignments or special projects

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

#### **VI. Class Activities**

Course objectives will be achieved by one or more of the following activities:

1. Lecture
2. Individual assignments
3. Examinations

4. Classroom exercises.

**VII. General Course Competencies**

- A. The student will understand basic fundamentals used in the notation of music.
- B. The student will apply the basic fundamentals of music to the aural aspects of music.
- C. The student will develop sight reading skills related to the basic fundamentals of music.

**VIII. Course Competencies stated in Performance Terms**

- A. The student will understand basic fundamentals of music used in the notation of music.
  1. The student in Basic Musicianship will demonstrate a knowledge of the basic fundamentals by identifying on a written test of the following:
    - a. Grand Staff
    - b. Letter designation of the pitches of the grand staff
    - c. Clef symbols
    - d. Rhythmic note values
    - e. Meters and meter signatures
    - f. Major and Minor scales and key signatures
    - g. Names of scales tones
    - h. Identification of intervals
    - i. Identification of triads
- B. The student will apply the basic fundamentals of music to the music by:
  1. Hearing, identifying, and writing major and minor scales
  2. Hearing, identifying, and writing intervals
  3. Hearing, identifying, and writing triads
- C. The student will develop sightreading skills related to the basic fundamentals of music by:
  1. Writing the grand staff, pitches of the staff and clef symbols.
  2. Writing key and meter signatures.
  3. Writing and analyzing intervals.
  4. Writing and analyzing triads.
  5. Clapping basic rhythmic exercises.
  6. Sightsinging basic melodies.

**IX. Attendance**

Students are expected to attend all classes for which they are registered. Students who are unable to attend class regularly, regardless of the reason or circumstance, should withdraw from that class before poor attendance interferes with the student's ability to achieve the objectives required in the course. Withdrawal from class can affect eligibility for federal financial aid.

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**MUS 111s**  
**Music Theory I**

**I. MUS 111s Music Theory I - 4 Semester Hours**  
(3 Lec hours; 2 Lab hours)

**II. Course Description**

This course introduces the student to the diatonic harmonic practices in the Common Practice Period. Topics include fundamental musical materials (rhythm, pitch, scales, intervals, diatonic harmonies) and an introduction to the principles of voice leading and harmonic progression. Upon completion, students should be able to demonstrate competence using diatonic harmony through analysis, writing, sight singing, dictation and keyboard skills. Laboratory included.

**III. Prerequisite**

MUS 110 or suitable placement score or permission of instructor

**IV. Textbook**

1. Textbook:

Benward, B., & Saker, M. (2003). Music in Theory and Practice, Vol. 1 (7<sup>th</sup> ed.): McGraw Hill: New York. (ISBN: 0-07-294262-2)

2. Ear Training Computer Software:

Blombach, A. (2003). MacGAMUT 2003. Music Software International (ISBN: 1-886997-20-9)

3. Sight-Singing Packet: Provided by instructor

**V. Evaluation and Assessment**

Written tests

Aural tests

Sight-Singing test

Out of Class assignments or special projects

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

## VI. **Class Activities**

Course objectives will be achieved by one or more of the following activities:

1. Lecture
2. Individual assignments
3. Examinations
4. Classroom exercises
5. Individual performance (singing, dictation, ear training, etc.)

## VII. **General Course Competencies**

- A. The student will acquire a practical knowledge of the basic materials of tonal harmony.
- B. The student will learn techniques of four part harmonization and production.
- C. The student will comprehend basic aural and beginning sight-singing and rhythmic skills.

## VIII. **Course Competencies Stated in Performance Terms**

- A. The student will acquire a practical knowledge of the basic materials of tonal harmony. These materials must be memorized before the student will be able to continue successive study. This will be achieved by:
  1. Developing the ability to recite and write all major and minor key signatures, until rapid recall has been achieved.
  2. Writing and analyzing major and minor scales. (3 forms)
  3. Identifying and writing, major, minor, diminished, and augmented intervals.
  4. Identifying, writing, and recognizing major, minor, diminished triads.
  5. Analyzing and writing chord progressions in first and second inversions.
  6. Analyzing and writing all secondary triads.
- B. The student will learn techniques of four part harmonization by:
  1. Writing four part harmony in open and closed position.
  2. Connecting triads of the same spellings.
  3. Writing, identifying and recognizing perfect and imperfect authentic cadences, plagal cadences, half cadences, and deceptive cadences.
  5. Writing, identifying and recognizing non-chord tones.
  4. Writing extended chord progressions using the tonic, subdominant and dominant triads.
  5. Identifying and writing diatonic seventh chord.
  6. Reading alto and tenor clefs.
- C. The student will comprehend basic aural and beginning sight-singing and rhythmic skills by:
  1. Singing and hearing major and minor scales.
  2. Singing and hearing perfect, major, minor, diminished and augmented intervals.
  3. Singing and hearing major, minor, diminished and augmented triads.

4. Singing and dictating melodies as assigned by the instructor.
5. Performing and dictating various rhythm patterns and exercises as assigned by the instructor.

**IX. Attendance**

Students are expected to attend all classes for which they are registered. Students who are unable to attend class regularly, regardless of the reason or circumstance, should withdraw from that class before poor attendance interferes with the student's ability to achieve the objectives required in the course. Withdrawal from class can affect eligibility for federal financial aid.

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#### **MUS 112s** **Music Theory II**

**I. MUS 112s Music Theory II - 4 Semester Hours**  
(3 Lec hours; 2 Lab hours)

**II. Course Description**

This course completes the study of diatonic harmonic practices in the Common Practice Period and introduces simple musical forms. Topics include principles of voice leading using in three and four-part triadic harmony and diatonic seventh chords, non-chord tones, cadences, phrases and periods. Upon completion, students should be able to demonstrate competence using diatonic harmony through analysis, writing, sight singing, dictation and keyboard skills. Laboratory included.

**III. Prerequisite**

MUS 111s or suitable placement score or permission of instructor

**IV. Textbook**

1. Textbook:

Benward, B., & Saker, M. (2003). Music in Theory and Practice, Vol. 1 (7<sup>th</sup> ed.): McGraw Hill: New York. (ISBN: 0-07-294262-2)

2. Ear Training Computer Software:

Blombach, A. (2003). MacGAMUT 2003. Music Software International (ISBN: 1-886997-20-9)

3. Sight-Singing Packet: Provided by instructor

**V. Evaluation and Assessment**

Written tests

Aural tests

Sight-Singing test

Out of Class assignments or special projects

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

**VI. Class Activities**

Course objectives will be achieved by one or more of the following activities:

1. Lecture
2. Individual assignments
3. Examinations
4. Classroom exercises
5. Individual performance (singing, dictation, ear training, etc.)

**VII. General Course Competencies**

- A. The student will apply skills learned in MUS 111.
- B. The student will learn advanced music skills.
- C. The student will comprehend advanced aural techniques and advanced sight-singing and rhythmic skills.

**VIII. Course Competencies Stated in Performance Terms**

- A. The student will apply skills learned in MUS 112 by:
  1. Analyzing and writing chord progressions in first and second inversions.
  2. Analyzing and writing all secondary triads.
  3. Identifying and writing non-harmonic tones.
  4. Writing extended chord progressions as assigned with the student deciding on the correct chord progression.
- B. The student will learn advanced music skills by:
  1. Writing figured bass exercises.
  2. Identifying and writing diatonic seventh chord.
  3. Reading alto and tenor clefs.
  4. Identifying, writing and analyzing secondary dominant chords.
  5. Writing and analyzing elementary modulations.
  6. Writing an 8-12 measure chorale using chords studied during the semester. The student will determine his own chord progression.
- C. The student will comprehend advanced aural techniques and advanced sight-singing and rhythmic skills by:
  1. Sight-singing and dictating complicated melodies
  2. Performing and dictating complicated rhythmic patterns
  3. Hearing complicated chord progressions e.g. modulation

**IX. Attendance**

Students are expected to attend all classes for which they are registered. Students who are unable to attend class regularly, regardless of the reason or circumstance, should withdraw from that class before poor attendance interferes with the student's ability to achieve the objectives required in the course. Withdrawal from class can affect eligibility for federal financial aid.

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**MUL 183, 184**  
**Vocal Ensemble I, II**  
(Jefferson State Singers)

**I. MUL 183, 184 – Vocal Ensemble I, II – 1 Semester Hour**  
(1 Lab hour)

**II. Course Description**

This course provides an opportunity for students to participate in a performing ensemble. Emphasis is placed on rehearsing and performing literature appropriate to the mission and goals of the group. Upon completion, students should be able to effectively participate in performances presented by the ensemble.

**III. Prerequisite**

Successful audition with instructor

**IV. Textbook**

None

**V. Evaluation and Assessment**

Participation and contribution to rehearsal and performance  
Individual and group part checks

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

**VI. Class Activities**

1. Developing good vocal techniques
2. Learning and rehearsing choral music
3. Performing on and off campus

## VII. **General Course Competencies**

- A. The student will learn basic techniques of choral singing.
- B. The student will acquire knowledge of standard choral literature.
- C. The student will acquire personal enrichment and self satisfaction through performing.

## VIII. **Course Competencies stated in performance terms**

- A. The student will learn basic techniques of choral singing by:
  - 1. Sight singing choral literature and vocal exercises.
  - 2. Demonstrating correct posture and breathing for singing.
  - 3. Singing vowels and consonants correctly.
  - 4. Demonstrating good choral blend.
- B. The student will acquire knowledge of standard vocal literature by:
  - 1. Singing choral music from Renaissance, Baroque, Classical, Romantic and Contemporary periods.
  - 2. Singing in a variety of styles.
- C. The student will acquire personal enrichment and self satisfaction through performing as directed by the instructor
  - 1. Learning choral music.
  - 2. Preparing for concerts and public performances.
  - 3. Performing on and off the campus.

## IX. **Attendance**

Students are expected to attend all classes for which they are registered. Students who are unable to attend class regularly, regardless of the reason or circumstance, should withdraw from that class before poor attendance interferes with the student's ability to achieve the objectives required in the course. Withdrawal from class can affect eligibility for federal financial aid.

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### **MUL 180, 181 Chorus I, II**

**I. MUL 180, 181 – Chorus I, II – 2 Semester Hours**  
(2 Lab hours)

**II. Course Description**

This course provides an opportunity for students to participate in a performing ensemble. Emphasis is placed on rehearsing and performing literature appropriate to the mission and goals of the group. Upon completion, students should be able to effectively participate in performances presented by the ensemble.

**III. Prerequisite**

None

**IV. Textbook**

None

**V. Evaluation and Assessment**

Participation and contribution to rehearsal and performance  
Individual and group part checks

Grades will be given based upon A = 90 – 100%, B = 80 – 89%, C = 70 – 79%, D = 60 – 69%, and F = below 60%.

**VI. Class Activities**

1. Developing good vocal techniques
2. Learning and rehearsing choral music
3. Performing on and off campus

## VII. **General Course Competencies**

- A. The student will learn basic techniques of choral singing.
- B. The student will acquire knowledge of standard choral literature.
- C. The student will acquire personal enrichment and self satisfaction through performing.

## VIII. **Course Competencies stated in performance terms**

- A. The student will learn basic techniques of choral singing by:
  - 1. Sight singing choral literature and vocal exercises.
  - 2. Demonstrating correct posture and breathing for singing.
  - 3. Singing vowels and consonants correctly.
  - 4. Demonstrating good choral blend.
- B. The student will acquire knowledge of standard vocal literature by:
  - 1. Singing choral music from Renaissance, Baroque, Classical, Romantic and Contemporary periods.
  - 2. Singing in a variety of styles.
- C. The student will acquire personal enrichment and self satisfaction through performing as directed by the instructor
  - 1. Learning choral music.
  - 2. Preparing for concerts and public performances.
  - 3. Performing on and off the campus.

## IX. **Attendance**

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