

COURSE SYLLABUS



COURSE TITLE: MUSC-111 Fundamentals of Music 2

CLASS SECTION: 001

TERM: 2024W

COURSE CREDITS: 3

DELIVERY METHOD(S): In-person

Camosun College campuses are located on the traditional territories of the Ləkʷəŋən and W̱SÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

Learn more about Camosun's [Territorial Acknowledgement](#).

For COVID-19 information please visit <https://legacy.camosun.ca/covid19/index.html>.

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable explanation in advance, you will be removed from the course and the space offered to the next waitlisted student.

INSTRUCTOR DETAILS

NAME: Daniel Brandes

EMAIL: smtc@vcm.bc.ca

OFFICE: 319

HOURS: By appointment

As your course instructor, I endeavour to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me. Camosun College is committed to identifying and removing institutional and social barriers that prevent access and impede success.

CALENDAR DESCRIPTION

This class meets twice per week on Tuesdays and Thursdays from 4 – 5:50 pm

PREREQUISITE(S): MUSC 110 or placement from the VCM post-secondary Theory Placement Exam

CO-REQUISITE(S): N/A

EXCLUSION(S): N/A

COURSE LEARNING OUTCOMES / OBJECTIVES

Upon completion of this course a student will be able to:

1. Demonstrate fluency with written musical score.
 - a. Write pitches within the compass of the piano on treble, bass, and “C” clefs
 - b. Write rhythms up to the 1/64-note in simple, compound and hybrid time signatures
 - c. Transfer a harmonized melody to short, open, song, or string quartet score notation.
 - d. Annotate with root-quality chord and figured bass symbols

- e. Annotate with root-quality chord symbols basic cadence patterns and preparatory progressions;
- 2. Demonstrate fluency with all major and minor keys, including common modes and contemporary scales;
 - a. Express simple and complex relationships of keys to each other;
 - b. Transpose a short melody from any major or minor key to any other major or minor key;
 - c. Improvise with voice using pitch syllables a melody in a diatonic major or minor key
- 3. Identify by eye and ear, notate from dictation, and reproduce with voice where practicable, core musical elements.
 - a. Work all common intervals, their compounds, and their inversions within two octave
 - b. Apply scale tone numbers to traditional and contemporary scales and modes.
 - c. triads, seventh-chords and their inversions;
 - d. Sing-at-sight and sing-back using solfeggio and notate from dictation simple melodies in major and minor keys;
 - e. Clap-at-sight or clap-back using solfeggio or rhythm syllables, and notate from dictation extended rhythmic patterns in simple, compound and hybrid time signatures

REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

(a) Soundadvice level 7.

(b) In addition to the textbooks, students should purchase blank music notation paper. This will be essential for taking class notes and successfully completing assignments, tests, and exams.

COURSE SCHEDULE, TOPICS, AND ASSOCIATED PREPARATION / ACTIVITY / EVALUATION

The following schedule and course components are subject to change with reasonable advance notice, as deemed appropriate by the instructor.

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
1	Review of main rudiments material from MUSC 110: <ul style="list-style-type: none"> • Writing and identifying major and minor scales in all keys • Writing and identifying major and minor triads and their inversions • Working with rhythms in simple and compound meter • Completing incomplete measures using rests • Writing and identifying major, minor, perfect, augmented and diminished intervals within the octave 	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
	<p>Transposing major and minor key melodies:</p> <ul style="list-style-type: none"> • Identifying new tonic keys • Transposing by interval • Transposing by key 	
2	<p>Contemporary Scales:</p> <ul style="list-style-type: none"> • Writing and transposing the whole tone scale • Writing and transposing major and minor pentatonic scales • Writing and transposing the basic blues scale • Writing and transposing octatonic scales • The sound of contemporary scales, and identifying them by ear • Analyzing melodies written in contemporary scales and identifying which scale a melody is composed in. <p>Modes:</p> <ul style="list-style-type: none"> • Writing and transposing Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes • The sounds of modes, and identifying them by ear • Analyzing modal melodies to identify which mode a melody is composed in. <p>Musical texture in four-parts:</p> <ul style="list-style-type: none"> • Review of keyboard form • Introduction to SATB chorale form 	
3	<p>New rhythmic unit:</p> <ul style="list-style-type: none"> • The breve <p>C Clefs:</p> <ul style="list-style-type: none"> • Alto and tenor clefs, placement on the staff and how to draw them • Reason for use • Writing pitches on the staff using C clefs up to 3 ledger lines • Placement of key signatures • Writing scales using key signatures/accidentals <p>Compound Intervals:</p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
	<ul style="list-style-type: none"> • Writing and identifying compound intervals and their inversions • The sound of major minor 10ths and perfect 12th, and identifying them by ear 	
4	<p>New Triad Qualities:</p> <ul style="list-style-type: none"> • Writing and identifying augmented and diminished triads • The sound of augmented and diminished triads and identifying them by ear. <p>Major and Minor Triads:</p> <ul style="list-style-type: none"> • Review of closed-position triads and their inversions • Review of figured bass symbols and how to use them • Writing and identifying open position triads and symbolizing them with figured bass • Writing major and minor triads in four-part chorale form, and symbolizing them with figured bass. • Identifying triads and their inversions in four-part chorale form. <p>Dominant 7th chords</p> <ul style="list-style-type: none"> • Review of writing and identifying root position dom 7th chords • Writing and identifying inversions of dom 7th chords and use of appropriate figured bass symbols • The sound of the dom 7th chord and identifying it by ear <p>Roman numerals</p> <ul style="list-style-type: none"> • Review of why, how, and when we use roman numerals to label and identifying major and minor triads and chords • Roman numerals with figured bass to show triad/chord inversions. 	
5	<p>Letter-based chord symbols in pop and jazz charts</p> <ul style="list-style-type: none"> • Labeling triads based on pop/jazz chord symbols • Writing triads/chords based on pop/jazz chord symbols 	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
	<p>Primary chord progressions:</p> <ul style="list-style-type: none"> • Review of basic chord progressions using I, IV, and V triads. • Using common tone voicing to write basic progressions • The sound of primary chord progressions, and identifying chord changes by ear. • Annotating basic progressions using roman numerals and figured bass, as well as pop/jazz letter-based symbols <p>Harmonizing Melodies using I, IV, and V</p> <ul style="list-style-type: none"> • Labeling tones of melody using scale degree numbers • Identifying and labeling basic non-chord tones • Harmonizing using common tone voicing. • Annotating the chord progression using roman numerals, figured bass, and pop symbols. 	
6	<p>Cadence Review</p> <ul style="list-style-type: none"> • Review of Perfect, perfect authentic, and plagal cadences • Review of writing/identifying these cadences in keyboard form • Review of identifying them by ear • Writing/identifying cadences in four-part chorale form. • Identifying and harmonizing cadences points within a melody <p>Imperfect/Half Cadences</p> <ul style="list-style-type: none"> • Writing/identifying imperfect cadences in major/minor keys • The sound of imperfect cadences and identifying them by ear. <p>Diatonic Triads and Roman Numeral Analysis</p> <ul style="list-style-type: none"> • The qualities of the diatonic triads found in major and minor scales • Identifying major/minor scales in which a given triad is found, and showing it's role with roman numerals 	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
7	<p>The diminished 7th chord</p> <ul style="list-style-type: none"> • Writing and identifying diminished 7th chords • Identifying and labeling dim 7th chords with roman numerals • Identifying diminished 7th chords by ear <p>Score Types</p> <ul style="list-style-type: none"> • Overview of different open and short score forms including: Orchestral, string quartet, piano reduction, open vocal scores, and hymn/chorale 	MIDTERM
8	<p>Hybrid/Asymmetrical Meters:</p> <ul style="list-style-type: none"> • Working basic rhythms in duple, triple, and quadruple hybrid time • Accent patterns in duple, triple, and quadruple hybrid time • Adding rests in hybrid time <p>Non-traditional Time Signatures</p> <p>Changing meter within a piece</p>	
9	<p>Harmonizing melodies</p> <ul style="list-style-type: none"> • Review of harmonizing a melody using I, IV, and V using common tone voicing • An overview of basic left hand accompaniment patterns in homophonic keyboard music • Composing an accompaniment pattern to a melody using I, IV, and V <p>Chord Functions in Tonal Music</p> <ul style="list-style-type: none"> • An introduction to basic chord functions in tonal music: tonic, dominant, pre-dominant, and final functions • Chord expansion • Techniques for tonic expansion 	
10	<p>Introduction to Four-Part Writing</p> <ul style="list-style-type: none"> • SATB Voice Ranges • Open vs close chord spacing • Common-tone writing with I and V chords <p>Voice Leading in Four-Part Writing</p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
	<ul style="list-style-type: none"> • Introductions to basic voice motion: similar motion, contrary motion, parallel motion, oblique motion, and static • Avoiding parallel octaves and fifths • Voice crossing/overlapping voices 	
11	<p>The use of V and V7 in four-part chord progression</p> <ul style="list-style-type: none"> • Resolving V and V7 chords • Expansion of V chord <p>The use of IV chord in four-part chord progressions</p> <ul style="list-style-type: none"> • pre-dominant and tonic functions of IV • Common tone voicing for IV as a pre-dominant • Common tone voicing for IV as an expansion of the tonic 	
12	<p>Harmonizing a melody in four-parts using I, IV, V, and V7</p> <p>The use of ii in Four-Part texture</p> <ul style="list-style-type: none"> • The use of ii as a pre-dominant • Voice leading in I, ii, V progressions • ii as an expansion of IV <p>The use of Dominant 7th inversions in 4 part-writing</p> <ul style="list-style-type: none"> • Use of V7 inversions as expansions of V • Resolving V7 in various inversions • V7 as an expansion of 	
13	<p>The use of vii° in four-part writing</p> <ul style="list-style-type: none"> • vii° chord as an expansion of I • vii° dominant function <p>Cadential 6/4 chords.</p> <p>The use of vi chords in Four-Part progressions.</p>	
14	Review	

Students registered with the Centre for Accessible Learning (CAL) who complete quizzes, tests, and exams with academic accommodations have booking procedures and deadlines with CAL where advanced noticed is required. Deadlines scan be reviewed on the [CAL exams page](http://camosun.ca/services/accessible-learning/exams.html). <http://camosun.ca/services/accessible-learning/exams.html>

Support Service	Website
Counselling	http://camosun.ca/counselling
Career Services	http://camosun.ca/coop
Financial Aid and Awards	http://camosun.ca/financialaid
Help Centres (Math/English/Science)	http://camosun.ca/help-centres
Indigenous Student Support	http://camosun.ca/indigenous
International Student Support	http://camosun.ca/international/
Learning Skills	http://camosun.ca/learningskills
Library	http://camosun.ca/services/library/
Office of Student Support	http://camosun.ca/oss
Ombudsperson	http://camosun.ca/ombuds
Registration	http://camosun.ca/registration
Technology Support	http://camosun.ca/its
Writing Centre	http://camosun.ca/writing-centre

If you have a mental health concern, please contact Counselling to arrange an appointment as soon as possible. Counselling sessions are available at both campuses during business hours. If you need urgent support after-hours, please contact the Vancouver Island Crisis Line at 1-888-494-3888 or call 911.

COLLEGE-WIDE POLICIES, PROCEDURES, REQUIREMENTS, AND STANDARDS

Academic Accommodations for Students with Disabilities

The College is committed to providing appropriate and reasonable academic accommodations to students with disabilities (i.e. physical, depression, learning, etc). If you have a disability, the [Centre for Accessible Learning](#) (CAL) can help you document your needs, and where disability-related barriers to access in your courses exist, create an accommodation plan. By making a plan through CAL, you can ensure you have the appropriate academic accommodations you need without disclosing your diagnosis or condition to course instructors. Please visit the CAL website for contacts and to learn how to get started:

<http://camosun.ca/services/accessible-learning/>

Academic Integrity

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.13.pdf> for policy regarding academic expectations and details for addressing and resolving matters of academic misconduct.

Academic Progress

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.1.pdf> for further details on how Camosun College monitors students' academic progress and what steps can be taken if a student is at risk of not meeting the College's academic progress standards.

Course Withdrawals Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.2.pdf> for further details about course withdrawals. For deadline for fees, course drop dates, and tuition refund, please visit <http://camosun.ca/learn/fees/#deadlines>.

Grading Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf> for further details about grading.

Grade Review and Appeals

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf> for policy relating to requests for review and appeal of grades.

Mandatory Attendance for First Class Meeting of Each Course

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable reason in advance, you will be removed from the course and the space offered to the next waitlisted student. For more information, please see the "Attendance" section under "Registration Policies and Procedures" (<http://camosun.ca/learn/calendar/current/procedures.html>) and the Grading Policy at <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf>.

Medical / Compassionate Withdrawals

Students who are incapacitated and unable to complete or succeed in their studies by virtue of serious and demonstrated exceptional circumstances may be eligible for a medical/compassionate withdrawal. Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.8.pdf> to learn more about the process involved in a medical/compassionate withdrawal.

Sexual Violence and Misconduct

Camosun is committed to creating a campus culture of safety, respect, and consent. Camosun's Office of Student Support is responsible for offering support to students impacted by sexual violence. Regardless of when or where the sexual violence or misconduct occurred, students can access support at Camosun. The Office of Student Support will make sure students have a safe and private place to talk and will help them understand what supports are available and their options for next steps. The Office of Student Support respects a student's right to choose what is right for them. For more information see Camosun's Sexualized Violence and Misconduct Policy: <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.9.pdf> and camosun.ca/sexual-violence. To contact the Office of Student Support: oss@camosun.ca or by phone: 250-370-3046 or 250-3703841

Student Misconduct (Non-Academic)

Camosun College is committed to building the academic competency of all students, seeks to empower students to become agents of their own learning, and promotes academic belonging for everyone. Camosun also expects that all students to conduct themselves in a manner that contributes to a positive, supportive, and safe learning environment. Please review Camosun College's Student Misconduct Policy at <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.5.pdf> to understand the College's expectations of academic integrity and student behavioural conduct.

Changes to this Syllabus: Every effort has been made to ensure that information in this syllabus is accurate at the time of publication. The College reserves the right to change courses if it becomes necessary so that course content remains relevant. In such cases, the instructor will give the students clear and timely notice of the changes.