

	<p><b>School of Arts &amp; Science</b>  <b>MUSIC DEPARTMENT</b>  <b>MUSC 110</b>  <b>Fundamentals of Music Theory 1</b>  <b>Fall 2015</b></p>
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### Course Outline

#### 1. Instructor information

(a)	Instructor:	Daniel Brandes
(b)	Office Hours:	By appointment
(c)	Location:	
(d)	Phone Number:	250 386 5311 ext 2190
(e)	Email:	
(f)	Website:	daniel.brandes04@online.camosun.ca

#### 2. Intended Learning Outcomes:

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

1. Demonstrate ability to manipulate written musical score.
  - a. Write pitches on the grand staff up to three leger lines
  - b. Write rhythms up to the 1/32-note in simple and compound time
2. Demonstrate fluency with all major and minor keys, including common modes and contemporary scales;
  - a. Transpose a short melody up or down within an octave, employing any common clef and key, and all common accidentals;
  - b. Improvise a short melodic or rhythmic answer to a musical statement.
3. Identify by eye and ear, write on grand staff, and reproduce with voice where practicable, basic musical elements.
  - a. Work all common intervals within an octave
  - b. Work traditional and contemporary scales and modes; .
  - c. Work basic triads and seventh-chords;
  - d. Work basic cadence patterns
  - e. Sing-at-sight and sing-back using solfeggio and notate from dictation brief melodies in major and minor keys;
  - f. Clap-at-sight or clap-back using solfeggio or rhythm syllables, and notate from dictation simple rhythmic patterns in simple, compound and hybrid time signatures;

### 3. Required Textbooks and Materials:

- (a) Sound Advice, Volumes 5 and 6. Volume 4 is also available at the Camosun bookstore. You may wish to purchase this book, as it closely follows the content of volume 5, and will be a nice resource for doing supplementary study.
- (b) Other things to bring to *every* class: manuscript paper, loose-leaf paper, writing/erasing implements, your instrument (if portable), your singing voice, your ears (if portable), and an open and engaged mind. As well as sun-screen, good walking shoes, a compass, bottles water, and a first edition of *Mencken's Chrestomathy*.

### 4. Course Content and Schedule:

- (a) This class meets on Mondays and Thursday from 4-6pm, in the VCM, in room 203. In addition to the 4 hours of class-time each week, it is expected that you will spend 3-4 hours each week on assignments, review, practice, etc. Information regarding assignments, due-dates, and examinations can be found below in **section 5**.

Week 1:

- Duple, triple, and quadruple simple meter, based on the quarter note
- Writing/vocalizing basic rhythmic patters in simple meter, up to 16<sup>th</sup> note subdivision
- Ties
- the staff/grandstaff
- Writing pitches in treble and bass clef
- Ledger Lines
- Writing major scales (with and without key signatures) up to four sharps/flats
- Singing the major scale using solfeggio

Week 2:

- Writing/identifying major, minor, and perfect intervals within the octave.
- Singing/identifying by ear major/perfect intervals within the octave.
- Writing (with/without key signatures) natural minor scales up to four sharps/flats
- Singing the natural minor scale in selfeggio
- Major keys and their relative minors
- Dotted Rhythmic values.

Week 3:

- Writing/identifying major/minor triads (root position)
- Singing tonic arpeggios using solfeggio
- Duple, triple, and quadruple simple meter, based on the half note
- Triplets
- Writing (with/without key signatures) harmonic/melodic scales up to four sharps/flats
- Singing harmonic and melodic minor scales using solfeggio.
- Identifying by ear major, natural minor, harmonic minor, and melodic minor scales
- Identifying by ear major/minor triads

Week 4:

- Compound meter (6/8 time).
- Writing/vocalizing basic rhythmic patterns in 6/8 time, up to 16<sup>th</sup> note subdivision
- Reading from sight/singing back short melodies using solfeggio.
- Introducing technical terms for scale degrees: tonic, dominant, leading tone/subtonic
- Chromatic tones
- Rhythmic dictation (simple meter).
- Melodic dictation (major keys)

Week 5:

- Filling in incomplete measures using rests (simple meter)
- Composing a two bar response to a melodic opening, using imitation, inversion, or sequences.
- Dictating simple rhythmic patterns in compound times

Week 6: Review

Week 7: MID-TERM EXAM

Week 8:

- Triple and Quadruple compound meters
- Writing/vocalizing compound rhythms, up to 16<sup>th</sup> note subdivision.
- Double-sharps/double-flats
- Tendency tones in the major scale
- Technical terms for scale degrees: supertonic, median, subdominant, and median
- Using scale degree numbers.
- Circle of fifths

Week 9:

- Writing major and minor scales in all keys (with/without key signatures)
- Tendency tones in all three forms of the minor scale.
- Writing/identifying by ear, basslines using tonic, subdominant, and dominant
- Duplets
- Irregular subdivisions of the beat.

Week 10:

- Writing/identifying augmented and diminished intervals
- Intervals and their inversions (within the octave)
- Identifying the tri-tone by ear
- Dominant 7<sup>th</sup> chords
- Identifying dominant 7<sup>th</sup> chords by ear.
- Writing major/minor triads in their inversions.

- Singing triads and their inversions using solfeggio.
- Writing tonic, subdominant, and dominant triads, and using roman numeral/figured bass annotation

Week 11:

- Writing basic common-tone chord progression, using tonic, subdominant, and dominant triads.
- Annotating basic chord progressions using roman numerals and figured bass.
- Writing Perfect/Perfect Authentic cadences in keyboard form, in major and minor keys.

Week 12:

- Writing Plagal cadences in keyboard form, in major and minor keys
- Identifying by ear perfect, perfect authentic, and plagal cadences
- Identifying and annotating with roman numerals perfect, plagal, and half-cadences
- Identifying cadence pointes in melodies.
- Writing chromatic scales (with/without key signatures)

Week 13:

- Writing and transposing common modes (Ionian, dorian, Phrygian, Lydian, Myxolydian, Aeolian, Locrian)
- Harmonizing short melodies, using I, IV, and V triads.
- Identifying non-chord tones (passing and neighbor tones) in simple melodies harmonized with I, IV, and V

Week 14: REVIEW

## 5. Basis of Student Assessment:

- (a) **Assignments: 40%** For each class, there will be two assignments—one theory and one ear-training—that deal with the musical concepts covered in class. (*Through taking this two-pronged approach of theory and ear-training, the hope is to equip you with a deeper musical literacy. The idea is for you to not only be able to understand the music you see on the page from a theoretical standpoint, but that you will also be able to form an aural picture of the music you see. In other words, this class isn't just about being able to "think about music" but about being able to "think in music".*) Anyway back to house keeping stuff re: assignment: **All assignments will be due the following class.** The ear-training assignments will be marked by the students using the answer key in the book, and handed in with the written theory assignments. It will be expected for students to make any needed corrections to their graded theory assignments—while failure to do so will not adversely affect your grade, making these corrections will certainly help while preparing for the Mid-Term and Final Exams. In addition to the weekly theory and ear-training assignments, there will be a few creative projects (short compositions, listening journals, etc). These will be dealt with in more detail throughout the term. In an attempt to be as magnanimous as possible, your two worst assignments will not be counted towards your final grade.
- (b) **Quizzes:** Covered under “Assignments”
- (c) **Exams: 40%** Mid-Term (worth **20%** of total grade) and Final Exam (worth **20%**). For both the Mid-Term and Final Exams, there will a written theory component and an individual ear-training component. The individual ear-training component of the Mid-Term will take place on Tuesday October 20<sup>th</sup> during class hours, with the written theory component taking place on Thursday October 22<sup>nd</sup> during class hours. Both

the individual ear-training and written theory components of the final exam will take place during Camosun's exam week—stay tuned to D2L for date/time/location, as well an information for signing-up for the individual ear-training assessment.

(d) **Participation: 10%** I firmly believe that music theory is music making. The best way to establish a strong theory and aural skills foundation is through playing and exploring theory concepts with our voices and instruments. Therefore, we will be doing a lot of playing, singing, and exploring in this class.

(e) **Attendance: 10%** Therefore, you need to be here.

## 6. Grading System:

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite	1
0-49	F	Minimum level has not been achieved.	0

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy which includes plagiarism. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.