



## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/musc.html>

Ω Please note: the College electronically stores this outline for five (5) years only.  
It is **strongly recommended** you keep a copy of this outline with your academic records.  
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

### 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

(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

Upon completion of this course the 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, and detect play-back errors in the scored product.
  - d. Annotate with root-quality chord and figured bass symbols
  - e. Annotate with Roman numeral 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. Sing and write 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.

### 3. Required Textbooks and Materials:

- (a) Crystal Wiksyk and Brenda Braaten, *Sound Advice*, Volumes 6, 7 and 8; available at the Lansdowne campus bookstore
- (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.

## 4. Course Content and Schedule:

(This section can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

This class meets four hours per week. 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:

Review of main rudiments material from MUSC 110:

- 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

Transposing major and minor key melodies:

- Identifying new tonic keys
- Transposing by interval
- Transposing by key

Week 2:

Contemporary Scales:

- 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.

Review of modes:

- 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.

Musical texture:

- Review of keyboard form
- Introduction to SATB chorale form

Week 3:

New rhythmic unit:

- The breve

C Clefs:

- 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

Compound Intervals:

- Writing and identifying compound intervals and their inversions
- The sound of major minor 10ths and perfect 12<sup>th</sup>, and identifying them by ear

Week 4:

#### New Triad Qualities:

- Writing and identifying augmented and diminished triads
- The sound of augmented and diminished triads and identifying them by ear.

#### Major and Minor Triads:

- 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.

#### Dominant 7<sup>th</sup> chords

- Review of writing and identifying root position dom 7<sup>th</sup> chords
- Writing and identifying inversions of dom 7<sup>th</sup> chords and use of appropriate figured bass symbols
- The sound of the dom 7<sup>th</sup> chord and identifying it by ear

#### Roman numerals

- 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.

#### Week 5:

##### Letter-based chord symbols in pop and jazz charts

- Labeling triads based on pop/jazz chord symbols
- Writing triads/chords based on pop/jazz chord symbols

##### Primary chord progressions:

- 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

##### Harmonizing Melodies using I, IV, and V

- 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.

##### Cadence review

- 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

##### Imperfect/Half Cadences

- Writing/identifying imperfect cadences in major/minor keys
- The sound of imperfect cadences and identifying them by ear.

#### Week 6

##### Diatonic Triads and Roman Numeral Analysis

- 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

##### The diminished 7<sup>th</sup> chord

- Writing and identifying diminished 7<sup>th</sup> chords
- Identifying and labeling dim 7<sup>th</sup> chords with roman numerals

- Identifying diminished 7<sup>th</sup> chords by ear

#### Score Types

- Overview of different open and short score forms including: Orchestral, string quartet, piano reduction, open vocal scores, and hymn/chorale

#### Week 7: MIDTERM EXAM

#### Week 8:

##### Hybrid/Asymmetrical Meters:

- Working basic rhythms in duple, triple, and quadruple hybrid time
- Accent patterns in duple, triple, and quadruple hybrid time
- Adding rests in hybrid time

##### Non-traditional Time Signatures

##### Changing meter within a piece

#### Week 9:

##### Harmonizing melodies

- 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

##### Chord Functions in Tonal Music

- An introduction to basic chord functions in tonal music: tonic, dominant, pre-dominant, and final functions
- Chord expansion
- Techniques for tonic expansion

#### Week 10:

##### Introduction to Four-Part Writing

- SATB Voice Ranges
- Open vs close chord spacing
- Common-tone writing with I and V chords

##### Voice Leading in Four-Part Writing

- Introductions to basic voice motion: similar motion, contrary motion, parallel motion, oblique motion, and static
- Avoiding parallel octaves and fifths
- Voice crossing/overlapping voices

##### Expanding the tonic in four-part writing

##### The use of the I<sup>6</sup> chord in primary chord progressions

#### Week 11:

##### The use of V and V<sup>7</sup> in four-part chord progression

- Resolving V and V<sup>7</sup> chords
- Expansion of V chord

##### The use of IV chord in four-part chord progressions

- 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

#### Week 12:

##### Harmonizing a melody in four-parts using I, IV, V, and V<sup>7</sup>

##### The use of ii in Four-Part texture

- The use of ii as a pre-dominant
- Voice leading in I, ii, V progressions
- ii as an expansion of IV

The use of Dominant 7<sup>th</sup> inversions in 4 part-writing

- Use of V7 inversions as expansions of V
- Resolving V7 in various inversions
- V7 as an expansion of

Week 13:

The use of vii<sup>o</sup> in four-part writing

- vii<sup>o</sup> chord as an expansion of I
- vii<sup>o</sup> dominant function

Cadential 6/4 chords.

The use of vi chords in Four-Part progressions.

Week 14: Review

## FINAL EXAM

### 5. Basis of Student Assessment:

(This section should be directly linked to the Intended Learning Outcomes.)

- (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 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 20th during class hours, with the written theory component taking place on Thursday October 22nd 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

*(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)*

#### Standard Grading System (GPA)

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

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. <i>(For these courses a final grade will be assigned to either the 3<sup>rd</sup> course attempt or at the point of course completion.)</i>
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### 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 the College web site in the Policy Section.

### ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED