CAMOSUN COLLEGE
School of Arts & Science
Department of Music

MUSC-111-001
Fundamentals of Music 1
2018W

COURSE OUTLINE

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

Ω *Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.*

1. Instructor Information

(a)	Instructor:	Daniel Brandes
(b)	Office Hours:	By Appointment
(c)	Location:	TBD
(d)	Phone Number:	
(e)	Email:	vcm.brandes@gmail.com
(f)	Website:	

2. Intended Learning Outcomes

Upon completion of this course the 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. Compose and/or 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 traditional and contemporary; .
   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 and compound time signatures;

3. Required Materials

(a) The Musicians Guide to Fundamentals is the required text for MUSC 110. In addition, Sound Advice levels 5 and 6 are excellent resources that are available on course reserve at the VCM library. For additional Aural skills practice, http://teoria.com/ is a great resource.

(b) Students will be expected to bring their copy of the text book, manuscript paper, lined paper, pencils, erasers, and a ruler to all classes. Failure to do so will effect the participation portion of the final grade. **All assignments, quizzes, and exams will be completed in pencil. Any assignments, quizzes, or exams completed in pen will not be graded.**

4. Course Content and Schedule

(a) This class meets on Wednesdays and Thursday from 4-6pm, in the VCM, in Library 101. 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 11O:

- 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
- Analzying 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 12th, 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 7th chords

- 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

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 7th chord
- Writing and identifying diminished 7th chords
- Identifying and labeling dim 7th chords with roman numerals
- Identifying diminished 7th 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 I6 chord in primary chord progressions

Week 11:

The use of V and V7 in four-part chord progression

- Resolving V and V7 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 V7

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 7th 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° in fou-part writing

- vii° chord as an expansion of I
- vii° 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 (Weighting)

(a)   Assignments: see Quizzes

(b)   Quizzes: 20% (There will be 3 quizzes as well as various in-class and take home assignments. Any take home assignments or quizzes will be due the following Wednesday at the start of class. Late assignments and quizzes will receive an automatic zero).

(c)   Exams: 70% (Final Exam 30% and to mid-terms each waited at %20)

(d)   Attendance and Participation 10%

6. Grading System

X   Standard Grading System (GPA)

[ ]   Competency Based Grading System

7. Recommended Materials to Assist Students to Succeed Throughout the Course
N/A

8. College Supports, Services and Policies

Immediate, Urgent, or Emergency Support
If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ http://camosun.ca/about/mental-health/emergency.html or http://camosun.ca/services/sexual-violence/get-support.html#urgent

College Services
Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at http://camosun.ca/

College Policies
Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at

http://camosun.ca/about/policies/. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS http://camosun.ca/about/policies/index.html

The following two grading systems are used at Camosun College:

1. **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		1
0-49	F	Minimum level has not been achieved.	0

2. **Competency Based Grading System (Non GPA)**

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. 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 at http://camosun.ca/about/policies/index.html for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	*Incomplete*: 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	*In progress*: A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	*Compulsory Withdrawal*: 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.