



**CAMOSUN COLLEGE**  
**School of Arts & Science**  
**Department of Music**

**MUSC-111-D01**  
**Fundamentals of Music 1**  
**2021W**

**COURSE OUTLINE**

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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.

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**1. Instructor Information**

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

**2. Intended Learning Outcomes**

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, 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 Materials

(a) Soundadvice levels 7 and 8.

(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.

### 4. Course Content and Schedule

Please note the week-to-week schedule of topics may not be strictly followed.

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.

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 in four-parts:

- 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.

#### Week 6:

##### 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.

##### 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

#### Week 7:

##### 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 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<sub>6</sub> chord in primary chord progressions

Week 11:

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

- Resolving V and V<sub>7</sub> 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<sub>7</sub>

#### 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° in four-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

## 5. Basis of Student Assessment (Weighting)

*(Should be directly linked to learning outcomes.)*

(a) Assignments: 60%

Assignments will be submitted via email to [musc111.assignments@gmail.com](mailto:musc111.assignments@gmail.com) as merged PDF documents. I have posted a tutorial on D2L with detailed instructions re: assignment submissions. Assignments that are submitted late without any prior notice will not be accepted and will receive an automatic zero. Extensions will be considered, if the student contacts prior to the due date with a reasonable explanation as to why an extension is required. All extensions will be up to my discretion.

(b) Quizzes: N/A

(c) Exams 30%

There will be a midterm exam during Week 7 of the term, and a final exam during exam week at the end of term (date TBA)

(d) Other (e.g., Attendance, Project, Group Work): Attendance and Participation 10%

## 6. Grading System

*(If any changes are made to this part, then the Approved Course description must also be changed and sent through the approval process.)*

*(Mark with "X" in box below to show appropriate approved grading system – see last page of this template.)*

Standard Grading System (GPA)

Competency Based Grading System

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

## 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	<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 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	<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.