

INTERMEDIATE MUSIC THEORY (MUSIC 3)

(Syllabus updated 1-05)

Class meets in CA 104 @ M W 10:00 – 11:25 a.m.

Ed Macan, Ph.D.

(Office: CA 118, Phone: 476-4321, Office hours: M/W 2 – 3 p.m., T/TH 11:30 –12:30., F 1 – 2 p.m.)

TEXTS. Spencer, Peter. *The Practice of Harmony*, 5th edition. Prentice Hall, 2003.
Ottman, Robert. *Music for Sight Singing*, 6th edition. Prentice Hall, 2003.

COURSE DESCRIPTION. This course is intended as a continuation of Music 2, Beginning Music Theory. As such, it is expected that students enrolled in this course will already have a knowledge of material covered in Music 1, namely, rhythm and pitch notation; chromatic, whole tone, major, and minor scales; the circle of fifths, keys, and key signatures. Students without knowledge of this basic subject matter should enroll in Music 1 first. Furthermore, it is also expected that students enrolled in this class have either taken Music 2, Beginning Music Theory, at College of the Redwoods, taken an equivalent course elsewhere, or mastered the concepts covered in C.R.'s Music 2 course. These concepts include clefs and pitch designation systems; scale identification and scale degree designation; intervals; triads; simple and compound meters, and the difference between the two; four-part vocal writing; primary triads in root position; inversions of primary triads; and roman numeral analysis of chord progressions. Students lacking familiarity in these concepts are advised to take Music 2 before enrolling in Music 3.

Topics that we will cover in Music 3 include triads in inversion; secondary triads; the harmonization of melodies using primary and secondary triads; non-harmonic tones, including suspensions; diatonic seventh chords; harmonization of melodies using primary and secondary triads, seventh chords; and non-harmonic tones. In some semesters we may have enough time to cover the basics of chromatic harmony, particularly secondary dominants.

As in my Music 1 and Music 2 classes, I will also place considerable emphasis on practical music making. We will work on identifying intervals by ear, and eventually on notating simple melodies and chord progressions by ear. We will also do a substantial amount of sight singing throughout the semester.

Like my Music 1 and Music 2 classes, this course will demand your constant participation, both in working through theory problems at the board and in the ear training/sight singing exercises; this is not a typical lecture course format!

Suggestion: Students with no keyboard experience are recommended to enroll concurrently in Music 25A, Beginning Class Piano.

GRADING. Grading will be as follows:

1. Composite of seven written quizzes	60%
2. Analysis homework	15%
2. Participation grade (based on quantity and quality of participation in sight singing and ear training exercises)	25%

Final grades are letter grades. When figuring out the composite of your quiz scores at the end of the semester, I will automatically drop your lowest grade. When figuring out the letter grade equivalent of test scores, I use the following scale: 97%-100%=A+, 93%-96%=A, 90-92%=A-, 87%-89%=B+, 83%-86%=B, 80-82%=B-, 77-79%=C+, 73%-76%=C, 70%-72%=C-, 67%-69%=D+, 63%-66%=D, 60%-62%=D-, under 60%=F. *Missed quizzes may not be retaken unless you have informed me by the quiz day of your need to schedule an alternative time. This policy also applies to finals day.*

Note: Grades are not posted. To find out your grade, bring me a self-addressed stamped envelope on finals day.

PARTICIPATION. Punctual attendance is absolutely crucial for one's success in this course, since material is presented in a graded, step-by-step format, and since the performance and listening skills taught in this class are acquired the sustained, regular repetition. The participation component of your grade acknowledges the importance that regular attendance—and participation in classroom activities—has on your successful mastery of the principles and techniques taught in this course. You will be awarded ten participation points for each class you attend, but please note the following: (a) if you have not arrived by the time I complete taking role, you may receive one-half of a full absence for that class meeting; (b) if you leave early, you may receive one-half of a full absence for that class meeting; or (c) if you choose not to participate in sight singing, ear-training, or board exercise, you will receive one-half of a full absence for that class meeting.

You will be awarded 10 participation points for each class for which you receive full attendance credit. At the end of the semester, I will tally out your participation grade according to the following scale: 270 points and above is an A, 250 to 269 points is a B, 230 to 249 points is a C, 200 to 220 points is a D, and less than 200 points is an F. The resulting participation grade counts for 30% of your final grade.

NOTE: FOR THE PURPOSES OF TALLYING YOUR PARTICIPATION GRADE, *THERE IS NO SUCH THING AS AN EXCUSED ABSENCE*. To receive full participation points for a given day, you must be here, and you must be participating.

CLASS SCHEDULE (approximate).

1. Intro. to course; ch. 9 (inversions of triads)
2. Begin SS, ch. 5: #258, 266
3. SS, #271
4. Begin ch. 10 (2nd inversions)
5. SS, #291
- 6.
7. **Quiz, chs. 9-10**
8. Begin ch. 11 (secondary triads); SS #297
- 9.
10. Begin SS, ch. 6: #314
- 11.
12. **Quiz, ch. 11**
13. Begin ch. 12 (harmonizing melodies I)
14. SS, #333
- 15.
16. SS, #354
17. **Quiz, ch. 12**
18. Begin ch. 13 (non-harmonic tones); SS #361
- 19.
20. Begin SS, ch. 7: #374
21. **Quiz, ch. 13**
22. Begin ch. 14 (suspensions); SS #393
- 23.
24. SS #400; assign melody composition
25. **Quiz, ch. 14**
26. Begin ch. 15 (7th chords); SS #405
- 27.
28. SS #459
29. **Quiz, ch. 15**
30. FINAL: **Harmonization of an original melody**

NOTE: Students are kindly requested to **PLEASE NOT BANG ON THEIR KEYBOARDS** when we are not doing class keyboard instruction. Thank you for your cooperation in this matter, which will make life infinitely more tolerable for all of us.

NOTE: Concerning the electronic keyboards in CA 104, (a) please do not put any food, beverage, or beverage container, full or empty, on the keyboards at any time; (b) please do not write on the keyboards; (c) please remove and insert headphone jacks *gently* into the keyboards.

NOTE: Like any experiential class, this one may get intense sometimes. I expect students to support each other, and to not say anything to another student that they would dislike another student saying to them.

NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agree to be bound by the terms of this syllabus. Please be aware that after the third week of the semester I take no further responsibility for dropping you from the class role if you stop coming to class. It will be your responsibility to fill out the appropriate petition at Admissions and Records to be permitted to drop the class late. Ordinarily I will sign such a petition, but it is solely your responsibility to initiate this action. Please be aware that in accordance with college policy, incompletes will be given only in highly unusual circumstances, most often for unforeseeable medical emergencies. An extensive work load, academic or otherwise, will not be considered sufficient cause to grant an

incomplete.