

# INTERMEDIATE HARMONY AND MUSICIANSHIP (MUSIC 2B)

(Syllabus updated 12-10)

Class meets in CA 104 @ M W 10:05 – 11:30 a.m.

Ed Macan, Ph.D.

(Office: CA 122, Phone: 476-4321, e-mail: [ed-macan@redwoods.edu](mailto:ed-macan@redwoods.edu), Office hours: M/W noon – 1:00 p.m., T/TH, 10:30 – 11:30 a.m., F by appointment)

**TEXTS.** Spencer, Peter. *The Practice of Harmony*, 5<sup>th</sup> edition. Prentice Hall, 2003.  
Ottman, Robert. *Music for Sight Singing*, 7<sup>th</sup> edition. Prentice Hall, 2007.

**COURSE DESCRIPTION.** This course is intended as a continuation of Music 2A, Beginning Harmony and Musicianship. As such, it is expected that students enrolled in this course will already be thoroughly familiar with the material covered in Music 1, namely, rhythm and pitch notation; time signatures for both simple and compound meters; chromatic, whole tone, major, and minor scales; the circle of fifths, keys, and key signatures. Students who are unable to demonstrate mastery of this basic subject matter should enroll in Music 1 first. Furthermore, it is also expected that students enrolled in this class have taken Music 2A at College of the Redwoods, taken an equivalent course elsewhere, or mastered the concepts covered in C.R.'s Music 2A course. These concepts include the C clefs; the octave designation system; scale degree nomenclature and identification; the ability to identify, and write, all types of intervals and triads; the basic procedures of four-part vocal writing; part-writing using primary triads; and roman numeral analysis of chord progressions involving the primary triads. Students unable to demonstrate mastery of these concepts are advised to take Music 2A before enrolling in Music 2B.

Topics that we will cover in Music 2B include triads in inversion; secondary triads; the composition of short diatonic melodies; non-harmonic tones, including suspensions; diatonic seventh chords; and the harmonization of melodies using primary and secondary triads, seventh chords; and non-harmonic tones.

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

Like my Music 1 and Music 2A 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!

By the end of the semester, students will be able to complete part-writing exercises using primary and secondary triads (in root position and inversion), non-harmonic tones, and seventh chords, demonstrating command of accepted part-writing procedures; to compose eight and twelve-bar diatonic melodies in AB and AAB form; to harmonize diatonic melodies using primary and secondary triads and seventh chords, in both root position and inversion, and non-harmonic tones, including suspensions; to analyze musical examples containing primary and secondary triads, seventh chords, and non-harmonic tones using the roman numeral system; and to identify the scalar content of a given melody and sing, on sight, melodies in a variety of keys and rhythms.

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

**GRADING.** Grading is as follows:

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| 1. Composite of six quizzes, two melody-writing/harmonization assignments | 60% |
| 2. Composite of seven analysis assignments and seventh chord worksheet    | 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 quiz 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.*

Analysis assignments are assigned one of the following four grades:  $\checkmark$ +,  $\checkmark$ ,  $\checkmark$ -, or O.  $\checkmark$ + is equivalent to an A;  $\checkmark$ , to a B;  $\checkmark$ -, to a C; and O, to an F.

Note: To find out your grade, bring me a self-addressed stamped envelope on finals day. Otherwise, grades will be posted on Web Advisor, usually the week after finals week.

**PLAGIARISM:** The first incident of cheating on a quiz or an analysis assignment will result in a 0% being awarded for that quiz/assignment. The second incident of cheating on either a quiz or assignment will result in an automatic F for the course.

**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 through 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: 260 points and above is an A, 240 to 259 points is a B, 220 to 239 points is a C, 190 to 210 points is a D, and less than 190 points is an F. The resulting participation grade counts for 25% 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).

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| 1. Intro. to course; continue ch. 9 (first inversion triads)              | 16. <b>Quiz, ch. 12</b>                                |
| 2. Begin SS (Sight Singing book), ch. 5: #5.1, 5.9                        | 17. Begin ch. 13 (non-harmonic tones); SS #7.11        |
| 3. SS, #5.14; assign melody-writing assignment                            | 18. SS #7.30   |
| 4. Begin ch. 10 (2 <sup>nd</sup> inversions); SS #5.33                    | 19. Analysis #5 (Daquin)                               |
| 5. Collect melodies; SS #5.39   | 20. <b>Quiz, ch. 13</b> ; SS #8.4                      |
| 6. <b>Quiz, chs. 9-10</b>   | 21. Begin ch. 14 (suspensions); SS #8.9                |
| 7. Class sight sings selected melodies<br>Begin ch. 11 (secondary triads) | 22. SS #8.27; Assign melody composition                |
| 8. Begin SS, ch. 6: #6.13   | 23. Analysis #6 (Pachelbel)                            |
| 9. SS, #6.31; Analysis #1 (Mozart)  | 24. <b>Quiz, ch. 14</b> ; begin ch. 15, seventh chords |
| 10. SS, #6.34; Analysis #2 (Chopin)                                       | 25. Seventh chord worksheet                            |
| 11. <b>Quiz, ch. 11</b>   | 26. SS #9.9  |
| 12. Begin ch. 12 (harmonizing melodies I)<br>Analysis #3 (Pachelbel)      | 27. SS #9.20; Analysis #7 (Beethoven, Franck)          |
| 13. SS, #6.55; assign melody + bass line                                  | 28. <b>Quiz, ch. 15</b> ; discuss ch. 16, pp. 193-195  |
| 14. SS, #6.62; Analysis #4 (Tchaikovsky)                                  | 29. FINAL: <b>Harmonization of an original melody</b>  |
| 15. Assign harmonization of melody + bass line                            |  |

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: There are nine practice rooms available in the Creative Arts Building from 8 a.m. to 9 p.m. on Mondays through Thursdays, and from 8 a.m. to 4:30 p.m. on Friday. They are available on a first-come, first-serve basis. Take advantage of them! Please do not put food, beverages or beverage containers, either full or empty, on any of the practice room pianos.

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: No iPods on during class time, please. No cell phones during class, either. If you're too tired to stay awake in class—don't come.

**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 second 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 contact Admissions and Records and request to drop the class. The end of the tenth week is the deadline for dropping classes. 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.**