



Syllabus for Intermediate Harmony and Musicianship I (Music 3A)

Course Information

Semester & Year: Fall 2021

Course ID & Section #: V052417

Instructor's name: Ed Macan

[if synchronous] Day/Time of required meetings: 9:25 – 11:30 am, Monday and Wednesday

[if in-person] Location: n/a

[if needed] Number of proctored exams: 0

Course units: 4.0

Instructor Contact Information

Office location or *Online: Online

Office hours: By appointment

Email address: ed-macan@redwoods.edu

Catalog Description

An introduction to the chromatic vocabulary and to extended forms. Topics addressed include secondary dominant and diminished seventh chords, augmented sixth, neapolitan, and borrowed chords, pedal points, and abrupt modulation. The course also includes the composition and harmonization of melodies, part-writing exercises, analysis of compositions, sight-singing, and ear training.

Course Student Learning Outcomes *(from course outline of record)*

Compose and harmonize melodies that use AABA or ABCA phrase structure that include chromatic passing tones and that modulate from, and back to, the tonic key, demonstrating the ability to effect modulations using common chords, enharmonic pivots, and sequences; sing on sight, and take dictation of, melodies that include chromatic alterations and modulations, in both simple and compound meters, featuring beat subdivisions, triplets, duplets, and syncopation.

Enumerate correct part-writing procedures; complete part-writing exercises, and take dictation, of two- and four-part progressions that use secondary dominant and diminished seventh chords, chromatic subdominant substitutions (augmented sixths, Neapolitans), borrowed chords, and pedal points featuring a variety of modulatory approaches, demonstrating mastery of accepted part-writing procedures and familiarity with figured bass symbols.

Conduct Roman numeral analysis of short compositions (including compositions in two-part counterpoint) in a variety of forms (including binary and ternary forms and extended forms such as sonata-allegro, rondo, sonata-rondo, and rounded binary form) that use secondary dominant and diminished seventh chords, chromatic predominant chords (augmented sixths, Neapolitans), borrowed chords, and pedal points, identifying non-harmonic tones by type, identifying subsections within larger forms, and identifying to what key, and by what approach, modulations are effected.

Commented [EM1]:

Prerequisites/co-requisites/ recommended preparation

Advisory

MUS2B - Beginning Harmony and Musicianship II

A student who has not taken Music 2B at C.R., a similar course elsewhere, or studied music fundamentals with a private instructor is unlikely to have the foundational body of knowledge and skills necessary for success in this course, which presupposes familiarity with the circle of fifths (major and minor keys), key signatures (major and minor), scales (major, the three forms of minor), intervals, triads, seventh chords, figured bass symbols, part-writing conventions, the diatonic vocabulary, and basic rhythmic concepts, including time signatures and the distinction between simple and compound meters.

Accessibility

Students will have access to online course materials that comply with the Americans with Disabilities Act of 1990 (ADA), Section 508 of the Rehabilitation Act of 1973, and College of the Redwoods policies.

Students who discover access issues with this class should contact the instructor.

College of the Redwoods is also committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1st floor

During COVID19, approved accommodations for distance education classes will be emailed to the instructor by DSPS. In the case of face to face instruction, please present your written accommodation request to your instructor at least one week before the first test so that necessary arrangements can be made. Last-minute arrangements or post-test adjustments cannot usually be accommodated.

Support for online learners

Please let me know about any specific challenges or technology limitations that might affect your participation in class. I want every student to thrive.

Evaluation & Grading Policy

See Below.

Admissions deadlines & enrollment policies

Fall 2021 Dates

- *Classes begin: 8/21/21*
- *Last day to add a class: 8/27/21*
- *Last day to drop without a W and receive a refund: 9/3/21*
- *Labor Day (all-college holiday): 9/6/21*
- *Census date: 9/7/21 or 20% into class duration*
- *Last day to petition to file P/NP option: 9/17/21*
- *Last day to petition to graduate or apply for certificate: 10/28/21*
- *Last day for student-initiated W (no refund): 10/29/21*

- *Last day for faculty-initiated W (no refund): 10/29/21*
- *Veteran's Day (all-college holiday): 11/11/21*
- *Fall break (no classes): 11/22/21-11/27/21*
- *Thanksgiving (all-college holiday): 11/24/21-11/26/21*
- *Final examinations: 12/11/21-12/17/21*
- *Semester ends: 12/17/21*
- *Grades available for transcript release: approximately 1/7/22*

Students who have experienced extenuating circumstances can complete & submit the **Excused Withdrawal Petition** to request an Excused Withdrawal (EW) grade instead of the current Withdrawal (W) or non-passing (D, F & NP) grades. The EW Petition is available from the Admissions and Records Forms Webpage. Supporting documentation is required.

Academic dishonesty

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

Disruptive behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process, a disruptive student may be temporarily removed from class. In addition, the student may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

Inclusive Language in the Classroom

College of the Redwoods aspires to create a learning environment in which all people feel comfortable in contributing their perspectives to classroom discussions. It therefore encourages instructors and students to use language that is inclusive and respectful.

Setting Your Preferred Name in Canvas

Students have the ability to have an alternate first name and pronouns to appear in Canvas. Contact [Admissions & Records](#) to request a change to your preferred first name and pronoun. Your Preferred Name will only be listed in Canvas. It does not change your legal name in our records. See the [Student Information Update form](#).

Canvas Information

If using Canvas, include navigation instructions, tech support information, what Canvas is used for, and your expectation for how regularly students should check Canvas for your class.

Log into Canvas at <https://redwoods.instructure.com>

Password is your 8 digit birth date

For tech help, email its@redwoods.edu or call 707-476-4160

Canvas Help for students: <https://www.redwoods.edu/online/Help-Student>

Canvas online orientation workshop: <https://www.redwoods.edu/online/Home/Student-Resources/Canvas-Resources>

Community College Student Health and Wellness

Resources, tools, and trainings regarding health, mental health, wellness, basic needs and more designed for California community college students, faculty and staff are available on the California Community Colleges [Health & Wellness website](#).

[Wellness Central](#) is a free online health and wellness resource that is available 24/7 in your space at your pace.

Students seeking to request a counseling appointment for academic advising or general counseling can email counseling@redwoods.edu.

Student Support Services

The following online resources are available to support your success as a student:

- [CR-Online](#) (Comprehensive information for online students)
- [Library Articles & Databases](#)
- [Canvas help and tutorials](#)
- [Online Student Handbook](#)

[Counseling](#) offers assistance to students in need of professional counseling services such as crisis counseling.

Learning Resource Center includes the following resources for students

- [Academic Support Center](#) for instructional support, tutoring, learning resources, and proctored exams. Includes the Math Lab & Drop-in Writing Center
- [Library Services](#) to promote information literacy and provide organized information resources.
- [Multicultural & Diversity Center](#)

Special programs are also available for eligible students include

- [Extended Opportunity Programs & Services \(EOPS\)](#) provides financial assistance, support and encouragement for eligible income disadvantaged students at all CR locations.
- The TRIO Student Success Program provides eligible students with a variety of services including trips to 4-year universities, career assessments, and peer mentoring. Students can apply for the program in [Eureka](#) or in [Del Norte](#)
- The [Veteran's Resource Center](#) supports and facilitates academic success for Active Duty Military, Veterans and Dependents attending CR through relational advising, mentorship, transitional assistance, and coordination of military and Veteran-specific resources.

INTERMEDIATE HARMONY AND MUSICIANSHIP I (MUSIC 3A)

(Syllabus updated 08-21)

Class meets online M W 9:25 a.m. – 11:30 a.m.

Ed Macan, Ph.D.

(Office: CA 122, Phone: 476-4321, e-mail: ed-macan@redwoods.edu, Office hours: M/W 3-4 pm, online by appointment)

TEXTS.

Spencer, Peter, and Barbara Bennett. *The Practice of Harmony*, 7th edition. Pearson, 2018.

Ottman, Robert, and Nancy Rogers *Music for Sight Singing*, 9th edition. Pearson, 2014.

COURSE DESCRIPTION. This course is intended as a continuation of Music 2B, Beginning Harmony and Musicianship II. 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 the three forms of the 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. It is further 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 part-writing using primary triads; and roman numeral analysis of chord progressions involving primary triads. Finally, it is expected that students enrolled in this class have taken Music 2B at College of the Redwoods, taken an equivalent course elsewhere, or mastered the concepts covered in C.R.'s Music 2B course. These concepts include secondary triads; the composition of clearly tonicized eight- and twelve-bar diatonic melodies; non-harmonic tones, including suspensions; diatonic seventh chords; the harmonization of melodies using primary and secondary triads, seventh chords, and non-harmonic tones; and common chord modulation. Students unable to demonstrate mastery of these concepts are advised to take Music 2B before enrolling in Music 3A. Students enrolling in Music 3A are expected to aurally recognize all diatonic intervals (in both harmonic and melodic forms) and the four types of triads, and to sing any diatonic melodic interval, either ascending or descending, from a given pitch.

Topics that we will cover in Music 3A include secondary dominant chords; secondary diminished seventh chords; chromatic subdominant substitutions (augmented sixth chords, Neapolitan chords); borrowed chords; pedal points; and modulation. The course includes the composition and harmonization of melodies, part-writing exercises, roman numeral analysis of short compositions or excerpts of longer compositions, sight-singing, training in the aural recognition of intervals and chords (we will add diatonic seventh chords this semester)

As in my Music 1, 2A, and 2B classes, I will also place considerable emphasis on practical music

making. We will work on identifying intervals and chords by ear. We do a substantial amount of sight singing, and introduce the practice of taking dictation of short chord progressions (please have blank manuscript paper available each class meeting). This course will demand your constant participation, both in working through theory problems collectively in real time in and in the ear training/sight singing exercises.

By the end of the semester, students will be able to complete part-writing exercises using secondary dominants, chromatic predominant substitutions (augmented sixths, Neapolitans), borrowed chords, and pedal points, demonstrating mastery of figured bass symbols and part-writing procedures; compose melodies using AABA or ABCA phrase structure that include chromatic passing tones and that modulate from, and back to, the tonic key; harmonize melodies using triads, seventh chords, secondary dominants, chromatic predominant substitutions, borrowed chords, and non-harmonic tones (including pedal points) demonstrating correct part-writing procedures; demonstrate the ability to effect modulations using both common chords and enharmonic respellings; demonstrate a clear grasp of tonic, subdominant, and dominant functions in the use of substitute chords in the harmonization process; analyze musical examples containing triads, seventh chords, secondary dominants, chromatic predominant substitutions, borrowed chords, and non-harmonic tones (including pedal points) using the roman numeral system; identify where, and to what key, and by what approach, modulations are effected; to identify the scalar content of a given melody and sing, on sight, melodies in a variety of keys and rhythms; to aurally identify (in both harmonic and melodic forms) and sing ascending and descending diatonic intervals, as well as aurally identify triads and seventh chords.

Suggestions:

- (1) Students with no keyboard experience are recommended to enroll concurrently in Music 24A, Beginning Class Piano.**
- (2) Students should plan to work outside of class on interval recognition (both melodic and harmonic) and on singing major and minor seconds, thirds, sixths, and sevenths, perfect fourths, fifths, and octaves, and tritones, ascending and descending, from a given pitch. I recommend the following website for aural interval recognition: <http://www.teoria.com/exercises/ie.php>**

GRADING. Grading is as follows:

1. Composite of six quizzes, two melody-writing/harmonization assignments	60%
2. Composite of eight analysis assignments	20%
3. Participation grade (based on quantity and quality of participation in sight singing and ear training exercises)	10%
4. Ear-training/Aural recognition final exam	10%

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, except for the two melody/harmonization assignments (these grades will not be dropped). 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: \boxplus , \boxtimes , \boxminus , or O. \boxplus is equivalent to an A; \boxtimes , to a B; \boxminus , to a C; and O, to an F. These assignments are graded down 1/3 (\boxplus to \boxtimes , for instance) for each class session they are late.

The final grade will be posted on Web Advisor, usually the Monday of the week after finals week.

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

PARTICIPATION. Punctual attendance is 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 arrive late, 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 20% 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.

08-23 Intro to course
08-25 Introduce ch. 18 (secondary dominants), pp. 229-32 (243-44); cross relation handout; complete p. 237; introduce Mm 7th arpeggio
08-30 Spencer, p. 238; SS #11.1; **Analysis #1** (Tchaikovsky); introduce MM 7th arpeggio
09-01. Spencer, p. 239; SS, #11.12; introduce mm 7th arpeggio
09-08 Spencer, p. 240; SS #11.30; introduce dm 7th arpeggio
09-13 **Quiz #1, ch. 18**; introduce dd 7th arpeggio
09-15 Introduce ch. 19 (secondary diminished sevenths), pp. 247-49 (259-60); complete p. 254; dictation, p. 114, D1
09-20 Spencer, p. 255; SS #12.9; **Analysis #2** (Bach, *WTC I*); introduce AM 7th arpeggio
09-22 Spencer, p. 256; SS, #12.30; dictation, p. 115, E1
09-27 **Quiz #2, ch. 19**; SS, #12.48
09-29 Handout: Third, Fourth, and Fifth Species Counterpoint (Clendinning/Martin, 191-206); dictation, p. 125, C1
10-04 Introduce ch. 20 (augmented sixth chords), pp. 264-67 (270, 278-79); complete p. 271; hand out melody assignment #1
10-06 Spencer, p. 272; SS, #15.14; **Analysis #3** (Beethoven, Herbert); dictation, p. 125, C2
10-11 Spencer, p. 273; melody assignment #1 draft due
10-13 Spencer, p. 280; SS, #15.16; dictation, p. 138, D2
10-18 **Quiz #3, ch. 20; collect melody #1**
10-20 Introduce ch. 22 (the Neapolitan chord), pp. 292-93 (297); complete p. 299; dictation, p. 139, E2
10-25 Spencer, p. 300; **Analysis #4** (Chopin, Prelude in C minor); SS, #15.65
10-27 Introduce Pedal Point (ch. 14, pp. 185-87) (pedal point); complete p. 190; **Analysis #5** (Tchaikovsky); dictation, p. 153, C2
11-01 **Quiz #4, chs. 22, 14**; SS (ed. 8), #13.48
11-03 Introduce ch. 21 (borrowed chords), pp. 283-84; complete p. 288; dictation, p. 153, D1
11-08 Spencer, p. 289; **Analysis #6** (Musorgsky, "Great Gates")
11-10 hand out melody assignment #2; SS (ed. 8) #16.51; **Quiz #5, ch. 21**; dictation, p. 175, C1
11-15 Introduce ch. 23 (common chord modulation), pp. 306-08; the Macan Magic Modulation handout; complete p. 312; begin ch. 23 voice leading exercises
11-17 Complete ch. 23 voice leading exercises; review simple binary and ternary forms; dictation, p. 189, B1
11-29 Begin ch. 24 (abrupt and enharmonic modulation), pp. 323-24, 327-28; modulation handout; **Analysis #7** (Beethoven, Schubert, Strauss, Wagner); SS, #16.70; collect melody assignment #2 draft
12-01 ch. 24 voice leading handout; SS, #16.72; dictation, p. 200, D1
12-06 Composite ternary, rondo form handout; **Analysis #8** (Beethoven, Pathétique and Moonlight mvts. #2)
12-08 dictation, p. 202, E6 (second half)
12-15 **Quiz #6, ch. 24; Final harmonization due; Ear-Training/Sight Singing Final** (10:45 am)

NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agreed to be bound by the terms of this syllabus. Please be aware that if you miss four consecutive class meetings at any point in the semester through the end of the tenth week without contacting me, I may automatically drop you from the class. In order to be readmitted to the class after you have been dropped, you will have to justify your readmittance to me, and present a credible plan for passing the course with a “C” or higher. If you plan to remove yourself from the class roster, remember that Friday of the tenth week (October 29) 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.

NOTE: College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.