



Syllabus for Beginning Class Piano II (Music 24B)

Course Information

Semester & Year: Fall 2022

Course ID & Section #: E053500

Instructor's name: Ed Macan

[if synchronous] Day/Time of required meetings: Monday/Wednesday 1:15 – 2:40 (on December 14, 1:00 – 3:00)

[if in-person] Location: Creative Arts Bldg. (CA) 104

[if needed] Number of proctored exams: 0

Course units: 1.0

Instructor Contact Information

Office location or *Online: CA122

Office hours: M/W 3-4 pm or by appointment

Email address: ed-macan@redwoods.edu

Catalog Description

A course in the continued development of piano skills in both group and individual formats. Use of the damper pedal, simple two-part polyphony, extended hand positions, and beat divisions in simple time are introduced. Course fosters further development of finger technique, hand-to-hand independence, and subtlety of articulation.

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

- (1) Maintain a steady tempo and rhythmic accuracy in performance, including passages in simple time with beat divisions and dotted rhythms;
- (2) Accurately realize damper pedal instructions;
- (3) Demonstrate progressive hand-to-hand independence, including accurately performing two-part polyphony involving either imitation or contrary motion between the hands; and
- (4) Exhibit progressive sensitivity to tempo, dynamics, and articulation directions.

Commented [EM1]:

Prerequisites/co-requisites/ recommended preparation

Music 24A

Accessibility

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
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

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 during COVID-19

In response to COVID-19, College of the Redwoods moved the majority of its courses online to protect health and safety. As the faculty and students adjust to this change, clear communication about student needs will help everyone be successful. 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

[Should include info such as final grade calculations, rubrics, late assignment policy, and other grading practices]

Admissions deadlines & enrollment policies

Fall 2022 Dates

- *Classes begin: 8/20/22*
- *Last day to add a class: 8/26/22*
- *Last day to drop without a W and receive a refund: 9/2/22*
- *Labor Day (all-college holiday): 9/5/22*
- *Census date: 9/6/22 or 20% into class duration*
- *Last day to petition to file P/NP option: 9/16/22*
- *Last day to petition to graduate or apply for certificate: 10/27/22*
- *Last day for student-initiated W (no refund): 10/28/22*
- *Last day for faculty-initiated W (no refund): 10/28/22*
- *Veteran's Day (all-college holiday): 11/11/22*
- *Fall break (no classes): 11/21/22-11/26/22*
- *Thanksgiving (all-college holiday): 11/23/22-11/25/22*
- *Final examinations: 12/10/22-12/16/22*
- *Semester ends: 12/16/22*
- *Grades available for transcript release: approximately 1/6/23*

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.
- Klamath-Trinity students can contact the CR KT Office for specific information about student support services at 530-625-4821

BEGINNING CLASS PIANO II (MUSIC 24B)

(Syllabus updated 08 - 22)

Class meets @ M W 1:15 – 2:40 p.m.

Ed Macan, Ph.D.

e-mail: ed-macan@redwoods.edu

Office hours: M/W 3-4 pm in CA122 or by appointment

TEXTS: Palmer, Willard, Morton Manus, Amanda Lethco. *Alfred's Basic Adult Piano Course, Level One*. Van Nuys, California: Alfred Publishing Co., 1983. This text is available through amazon.com (https://www.amazon.com/Alfreds-Basic-Adult-Piano-Course/dp/0882846167/?_encoding=UTF8&pd_rd_w=fT7wZ&content-id=amzn1.sym.5fe95cd4-8512-42fa-bf21-63d83b898785&pf_rd_p=5fe95cd4-8512-42fa-bf21-63d83b898785&pf_rd_r=EKN6E3X3X8V5E1B9QGF&pd_rd_wg=xYXAL&pd_rd_r=b16d6f16-9f33-4590-b4bc-3643d3b5eb67&ref=pf_rd_wg_ci_mcx_mr_hp_atf_m) for \$10.79.
Bela Bartok's *Mikrokosmos*, volume 1. This text is available through amazon.com (https://www.amazon.com/Mikrokosmos-1-Pink-Piano-Solo/dp/1423493044/ref=sr_1_1?crid=1HYEUFQ33JU0&keywords=bel+bartok+mikrokosmos+volume+1&qid=1659648109&s=b0oks&sprefix=bel+bartok+mikrokosmos+volume+%2Cstripbooks%2C178&sr=1-1) for \$10.99.

COURSE DESCRIPTION. Enrollment in Music 24B, Music 25A, or Music 25B assumes the student has taken Music 24A, Beginning Class Piano I, at C.R., taken a similar course elsewhere, or has achieved facility comparable to a graduate of Music 24A through work with a private instructor. A student enrolling in Music 24B, 25A, or 25B is expected to have mastered the fundamentals of rhythm notation and counting; pitch notation in both the treble and bass clefs; fingering technique; an acceptable level of two-hand independence; and tempo, dynamics, articulation, and phrasing directives. Students without exposure to these basic concepts should enroll in Music 24A before enrolling in Music 24B.

By the end of the semester, students enrolled in Music 24B are expected to: (1) Maintain a steady tempo and rhythmic accuracy in performance, including passages in simple time with beat divisions and dotted rhythms; (2) Accurately realize damper pedal instructions; (3) Demonstrate progressive hand-to-hand independence, including accurately performing two-part polyphony involving either imitation or contrary motion between the hands; and (4) Exhibit progressive sensitivity to tempo, dynamics, and articulation directions.

By the end of the semester, students enrolled in Music 25A are expected to: (1) Exhibit progressive development of finger technique, including the ability to perform major scales, ascending and descending, and the ability to apply shifting and extended hand positions in a variety of keys; (2) Accurately realize a variety of legato and detached articulations, including staccato and accent marks, and exhibit sensitivity to dynamics indications; (3) Accurately realize damper and sostenuto pedal directions; and (4) Exhibit progressive development in knowledge of performance practices appropriate to specific styles and historical periods, and critical discrimination in the application of specific performance conventions to specific repertoire.

By the end of the semester, students enrolled in Music 25B are expected to: (1) Exhibit progressive development of finger technique, including the ability to perform melodic minor scales, ascending and descending, and the ability to apply shifting and extended hand positions in a variety of keys; (2) Accurately realize damper and sostenuto pedal directions, and exhibit critical discrimination in the employment of the pedals in passages that contain no explicit pedal markings; (3) Accurately realize a variety of legato and detached articulations; exhibit sensitivity to dynamics indications; exhibit critical discrimination in the choice of articulation and dynamics shadings in passages that contain no explicit articulation and/or dynamics markings; and (4) Perform simple pieces of the baroque, classic, and/or romantic period, as assigned; recognize and exercise critical discrimination in applying performance conventions appropriate to each.

It is possible that a student may enroll in this course having already mastered (or surpassed) the Music 25B SLOs. In that case, repertoire and goals will be determined by consultation between instructor and student.

While Music 24A alternates classroom and individual instruction; Music 24B, 25A, and 25B are lab based. It is my goal to hear every student once every other week, although with large classes this is not always possible; at any rate, I maintain a rotation, hearing every student in turn and then starting the rotation over. Students in 24B, 25A, and 25B will essentially move at their own pace, unlike students in 24A, who move in tandem together.

GRADING. Grading will be a composite of three factors—**lab participation**, **recital participation**, and **progress**—each of which counts towards one-third of the final grade.

(1) Lab Participation.

Music 24B, 25A, and 25B are 1.0 unit lab courses. There is no lecture component. As per Title 5 of the California Education Code, it is mandatory for a student to attend class for 54 hours over the course of the semester in order to receive credit for 1.0 lab unit; an instructor cannot demand students to do work outside of scheduled course meeting times to meet this obligation. The implication of these regulations for Music 24B, 25A, and 25B is that a student's for-record practice must be done during course meeting times.

The way this works in practice is as follows. At 1:15 pm on Mondays and Wednesdays, students will come to CA104, let me know they are present, and find a practice room to practice in. I will work with Music 24A students in CA104 from 1:15 to 2:10 pm. I will then give one lesson each Monday and Wednesday to a Music 24B, 25A, or 25B student from 2:10 to 2:40 pm. I have a lesson rotation I move through, but if the person who is up for a lesson on a given day is absent, I skip them and give a lesson to the next person on the rotation. Generally, depending on enrollment, a student receives a lesson once every two to three weeks. Students who are not taking a lesson on a given day will practice until 2:40, at which point "class" is done.

One third of your final grade for this course will be for lab participation. You will receive 10 participation points for each class meeting for which you are present the entire time. If you miss the opening portion of a given class meeting but are present for the remainder, or if you are present at the opening of a given class meeting but leave before 2:40, you will receive 5 points. You will receive 0 points for any class you miss. At the end of the semester, your lab participation grade will be assigned as follows: 270-300 points is an A, 240-265 is a B, 210-235 is a C, 180-205 is a D, and below 180 is an F.

You can track your participation points throughout the semester by using the Music 24B/25A/25B Canvas page's "Attendance" tool, which will show whether you were present for a given class meeting (10 points), late (5 points), or absent (0 points).

NOTE: Any student who misses four consecutive lectures through Friday of the tenth week without contacting me at some point during the period of absence is liable to be dropped from the course for non-participation.

NOTE: Unlike Music 24A students, Music 24B, 25A, and 25B are not required to take mandatory quizzes on the mini-lectures posted on the Canvas page's "Pages" section. Nonetheless, I highly recommend that you take advantage of the mini-lectures, which are posted on the Canvas page's "Pages" section, and cover virtually all the pieces that students ordinarily would learn in Music 24B, 25A, and 25B. They will take you less than five minutes each to read/watch; each mini-lecture offers a description of the challenges that a given piece presents, followed by a short video of the piece being performed. These will allow you to begin new pieces before you and I cover them in our lessons with confidence that you are approaching them correctly; it also tends to save valuable lesson times, as many of the questions a student ordinarily would ask about a given piece are answered in the mini-lecture.

(2) Recital Participation.

Another one-third of your final grade will be based on your recital participation. We will have three recitals: Wednesday, October 19 (from 1:15 to 2:40 pm), Wednesday, December 7 (from 1:15 to 2:40 pm), and Wednesday, December 14 (from 1:00 to 3:00 pm). For students working from the Manus/Palmer/Lethco and Bartok texts, the expectation is three pieces per recital. I understand some students suffer from stage fright, so a less-than-stellar performance at the recital will not necessarily negatively impact a student's grade, as long as the student has been working consistently throughout the semester, as manifested in private lessons. However, if a student performs poorly because s/he has not regularly attended class and/or has shown signs of not practicing regularly (evidenced in private lessons), then the recital performance will be a consideration in factoring the student's progress grade. If you miss the Final Recital, your recital participation grade is docked by two full grades; if you miss the Mid-Term or Practice Recital the week before finals, it's docked by one each. Keep in mind that the more you play in front of people, the easier it becomes. [A note on recital etiquette: plan to stay until all students have finished playing.] A student receives ten participation points for each recital that they participate in, so recital attendance also affects the lab participation grade.

(3) Progress.

The last one-third of your final grade is based on **progress**. I will be looking both at **quantity**--how much material you cover during the course of the semester--and **quality**--how well you master the material you have covered. Ideally, you want to strike a balance. All quantity and no quality is not good: there is no point of covering the whole book if you are not really mastering the pieces that you play. I would much rather you play fewer pieces but fully master the pieces you do play; as I hear you play individually over the course over the semester, I will assess whether you are progressively mastering the technical and musical problems raised by the various pieces in the book. When assigning a grade for quality of musicianship, I use the following scale:

A: Student demonstrates complete mastery of all, or nearly all, of the course's principal concepts (i.e., the student learning outcomes listed in the "Course Description" paragraph).

B: Student demonstrates complete mastery of many of the course's principal concepts, and adequate mastery of all of them.

C: Student demonstrates adequate mastery of most of the course's principal concepts.

D: Student is unable to demonstrate adequate mastery of several of the course's principal concepts.

F: Student demonstrates mastery of few or none of the course's principal concepts.

While quality is the primary factor in assigning the progress grade, quantity is considered as well: learning a small amount of material perfectly but not doing anything else may indicate over-limited ambitions. A key element here is practice: without regular practice, improvement is not going to happen. While I do not require out-of-class practice for purposes of reckoning the lab participation grade, I nevertheless highly recommend out-of-class practice.

[Note: there are nine practice rooms in the Creative Arts building, each with an upright acoustic piano, including four Bostons, three Yamahas, and a Kawai. If you do not have access to an acoustic piano at home, I strongly urge you to spend some time practicing on these pianos. Practice rooms are available on a first-come, first-serve basis, and are available whenever the Creative Arts building is open, generally 8am-9pm Mondays through Thursdays and 8am-5pm on Fridays.]

My assessment of your progress grade comes primarily from your recital performance, but individual lessons also contribute to this grade, especially as regards the quantity portion of the grade.

All final grades are letter grades, as follows: A, A-, B+, B, B-, C+, C, D, F. Final grades will be posted on Web Advisor, usually the Monday of the week after finals week. There is a Canvas page for this course, and grades are posted on it as they are earned. Please be aware the Canvas grade page format does not conform to my grading system in all details and while the running grade tallies you see on Canvas are reasonable approximations of your grade at a given point in time, your final grade appears on Web Advisor, not Canvas, and may not be identical to the grade the Canvas grade page indicates is your final grade.

CLASS SCHEDULE.

Since students move in their own pace in 24B, 25A, and 25B, there is no class schedule per se. That does not mean there is no structure to the order or pacing of material a student will cover, as is evident based on the description above of the expectations for graduates of each class. Generally speaking, here is an idealized four semester sequence:

1. Semester #1 (Music 24A): through p. 35 of Alfred's Basic Adult Piano Course
2. Semester #2 (Music 24B): through p. 60 of Alfred's Basic Adult Piano Course, through no. 27 of Bartók's *Mikrokosmos* I
3. Semester #3 (Music 25A): through p. 79 of Alfred's Basic Adult Piano Course, complete Bartók's *Mikrokosmos* I
4. Semester #4 (Music 25B): complete Alfred's Basic Adult Piano Course, begin Bartók's *Mikrokosmos* II; begin White's Scales and Arpeggios; begin other repertoire as assigned

Please understand this idealized sequence ends up working out a bit different in practice for every student; some may move more slowly, others more quickly than the outline given above. Furthermore, as stated above, it is possible that someone will come in to Music 24B already advanced (perhaps far advanced) beyond the fourth semester curriculum outlined above; their curriculum will be plotted accordingly.

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 clearing these absences with me, I will 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. Also, be aware you will not be allowed to participate in any given recital for which you have missed four consecutive meetings. If you plan to remove yourself from the class roster, remember that Friday of the tenth week (October 28) 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 workload, 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.