



Online Music Theory

Basic Harmony Class

August - December 2010



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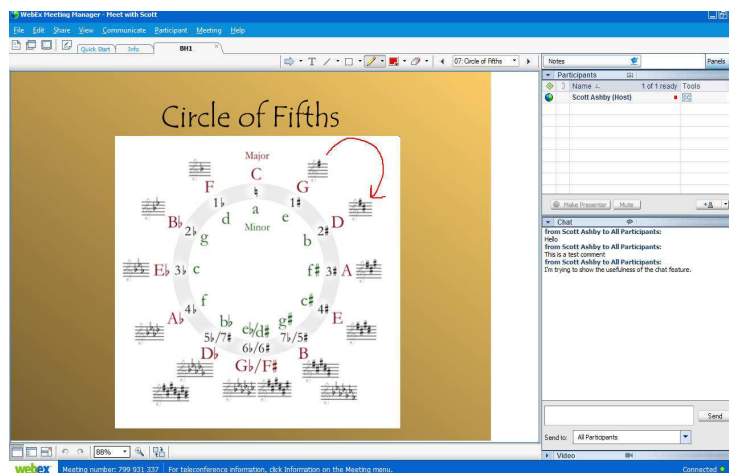
Revised 8/10/10

Online Music Theory

from

Ashby Musical Enterprises

Ashby Musical Enterprises is pleased to offer classes in a live, online format. These classes are available to anyone with a high-speed internet connection. Classes are taught using live two-way audio (optional webcam video), PowerPoint® presentations, desktop sharing, and instant message feature. Students have commented that it is "just like being in a classroom." Parents of students have expressed appreciation for not having to drive students to class.



These classes are currently designed to meet the syllabus requirements for RCM Examinations (in Canada) and the National Music Certificate Program (in the United States).

Online courses from *Ashby Musical Enterprises* are taught using *Webex*™ technology. This online collaboration software enables voice communication and desktop-sharing with opportunity for live interaction and professional presentations. In order to maximize the benefits of this technology, you will need:

Computer (with enough RAM to run smoothly)

Microphone/speakers (*or* headset *or* webcam)

High-speed internet connection (DSL or higher)

Scanner or fax machine for submitting assignments

“Online classes are very comfortable; everyone sits in their own house, and understands at their own pace. Online classes are easy and 'green:' you write, correct, ask questions, and show lessons, without wasting any paper.”

- Alon from Ontario

Course Information

Overview

Basic Harmony (formerly *Grade Three Harmony*) will cover the foundations of harmony and harmonic progressions per the requirements prescribed by *RCM Examinations* and the *National Music Certificate Program (NMCP)*. The target exam session for this course is December 11th, 2010.

Pre-Requisites

Before attempting *Basic Harmony*, the student should have completed *Advanced Rudiments* (formerly *Grade Two Rudiments*). For information on this and other courses, please visit www.ashbyme.com.

Co-Requisites

Although this course can be taken on its own merit, *Basic Harmony* is a co-requisite for the completion of Gr. 9 practical examinations through *RCM Examinations* and the *NMCP*.

Instructor

This class will be taught by Scott Ashby, *A.R.C.T., B.Sc., M.Mus.* Scott has successfully guided many students through RCM theory requirements. He enjoys teaching music theory and desires to open up opportunities for students through new technology.

Enrolment

Classes are limited to 25 students. The instructor reserves the right to cancel a class if a minimum enrolment of 3 students is not met by the first day of class (August 23rd).

Class Schedule

Classes are 45 minutes in duration and will take place weekly on Monday and Wednesday evenings at 8:15pm ET, August 23rd – December 11th for a total of 21.75 hours of instruction. No make-up classes are offered for missed classes, but classes will be recorded and are available for playback online (including visuals).

Technical Requirements

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Copyright

All visuals used in these courses are used by permission of the publishers. In order to satisfy the terms of these agreements, each student must provide proof of possession of the required textbooks.

Cost

The total cost for the online instruction is CAN\$460.00. Payments are due in two instalments of \$230.00 on or prior to August 23rd and October 18th. Please contact me for other payment options.

Additional costs include textbooks (see below) and exam registration fee (CAN\$114 payable to *RCM examinations* or US\$91 payable to the *National Music Certificate Program* by November 2nd deadline).

Textbooks

Textbooks may be purchased from *Ashby Musical Enterprises* or your local music store.

Required Text:

[Harmony: A Practical Approach \(Part I, Second Edition\)](#)

- by Barbara Mackin
- Published by Concertino Publications
- \$30.95 + tax
- required beginning August 23rd

Assignments

Assignments are designed to reinforce material taught in the lesson. Assignments will be submitted via email (lessons@ashbyme.com) or by fax (905-592-2077) and are due 24 hours prior to the next class period. Practice examinations will be graded for student feedback. The instructor is available for questions and discussion between classes (Ph: 905-963-1268; Email: scott@ashbyme.com). Communication will also take place via Edmodo (www.edmodo.com), an educational social network.

Assignment Schedule

Basic Harmony	
August 23 (payment due)	Writing Chords in SATB Style Doubling Spacing Crossed Parts
August 25	Tonic and Dominant Triads: I and V Consecutive Perfect Fifths and Octave
August 30	Harmonizing a Given Soprano Line Expanding a Harmony Overlapping Parts
September 1	Dominant 7th: V7 Resolution of V7 to I Harmonizing a melody Introduction to harmonic analysis
September 8	Predominant Triads: ii and IV Supertonic triad Subdominant triad Stepwise bass motion
September 13	Expanding the Predominant IV to I Passing Tones
September 15	Submediant Triad: vi vi following V vi as a predominant (leading to V) vi in an Expanded Predominant Neighbouring Tones
September 20	Some $\frac{6}{3}$ Triads: I₆, ii₆, IV₆, V₆, vi₆ Figuring of $\frac{6}{3}$ Chords Doubling in $\frac{6}{3}$ Chords $\frac{6}{3}$ Chords as Expansions of $\frac{5}{3}$ Chords
September 22	Voice Exchange $\frac{6}{3}$ Chords as Substitutes for $\frac{5}{3}$ Chords
September 27	Leading Tone Triad: vii^o₆ Doubling vii ^o ₆ as a Passing Chord vii ^o ₆ as a Neighbouring Chord Expanding the Dominant

September 29	vii°_6 in Root Position Incomplete neighbours Cambiatas Escape tones Changing notes Suspensions
October 4	Inversions of V_7 Figuring Inversions of V_7 Resolving Inversions of V_7 Rising Resolution of V^4_3 Expanding the Dominant
October 6	Appoggiatura “V°_4” Metric Placement Accented Passing Tones Accented Neighbouring Tones
October 13	Appoggiaturas Chromatic Passing Tones Chromatic Neighbouring Tones Chromatic Appoggiaturas
October 18 (payment due)	Other Uses of I°_4 Triads Doubling Appoggiatura I°_4 Passing I°_4 Neighbouring I°_4 Arpeggio I°_4
October 20	Mediant Triad: iii and iii_6 iii in Root position: an expansion of I iii_6 : an embellishment of V
October 25	Supertonic 7^{th}: ii_7 and ii°_5 Resolution of the 7^{th} Preparation of the 7^{th} Anticipation
October 27	Applied Dominant-Function Chords of V V of V V_6 of V
November 1	V_7 of V Inversions of V_7 of V
November 2	<p style="text-align: center;">Registration Deadline www.rcmexaminations.org or www.nationalmusiccertificate.org</p>

November 3	$V_{(7)}$ of V_7 vii°_6 as an Applied Dominant-Function Chord Pedal Point	
November 8	Modulation to the Dominant Pivot Chord Arriving in the Key of the Dominant Returning to the Home Key Indicators of Modulation to the Dominant in Written Exercises	
November 10	Cadences Final Cadences (perfect, plagal) Non-final Cadences (imperfect, deceptive) Degrees of Closure Closed Cadence	
November 15	Semi-Closed Cadence Open Cadence Chorale Harmonization	
November 17	Melody Writing Antecedent-Consequent Construction Parallel Construction	
November 22	Contrasting Construction Do's and Don'ts for Composition of Contrasting Responsive Phrases	
November 29	Structural Analysis Dance Movements of the 17 th and 18 th Centuries Binary Forms Ternary Form	Practice Exam #1
December 1	Exam Review	Practice Exam #2
December 6	Exam Review	Practice Exam #3
December 8	Review; Q&A	
December 11	RCM Basic Harmony Exam	