



**DEPARTMENT OF FINE ARTS**  
**COURSE OUTLINE – MU1550 FALL 2010**  
**Music Theory I**

**INSTRUCTOR:** Dr. Robert Howey      **PHONE:** 539-2052  
**OFFICE:** L115      **E-MAIL:** rhowey@gprc.ab.ca

**OFFICE**  
**HOURS:** Office Hours by Appointment

**PREREQUISITE(S)/COREQUISITE:** Prerequisite: Rudiments of Music (MU1000) or satisfactory completion of a Music Theory Placement Exam. Corequisite: MU1510 Aural and Keyboard Skills I.

**REQUIRED TEXT/RESOURCE MATERIALS:**

Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*, Volume 1, 8<sup>th</sup> edition. New York: McGraw-Hill, 2009.

Benward, Bruce and Marilyn Saker. *Music in Theory and Practice Workbook*, Volume 1, 8<sup>th</sup> edition. New York: McGraw-Hill, 2009.

Pencil(s), eraser, manuscript paper.

All of the above materials can be purchased at the college bookstore on campus.

Please bring all of the above materials to every class.

Supplementary Material: Rawlins, Robert and Nor Eddine Bahha. *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*. Milwaukee: Hal Leonard, 2005.

**CALENDAR DESCRIPTION:** This is a study of diatonic harmony as it is used in the Common Practice Period. Course content includes formal analysis, counterpoint, chord progressions, and chorale textures.

**CREDIT/CONTACT HOURS:** 3 (3-0-0) UT 45 Hours

**DELIVERY MODE(S):** Lecture

**OBJECTIVES:** Students will gain a practical knowledge of diatonic harmony, formal analysis and compositional techniques. As the highest percentage of learning occurs

through the application of knowledge, students will be asked to complete several assignments throughout the term. This course will be covering roughly the first 10 chapters of the text. Students may be asked to use aspects of aural skills such as singing, tonic solfa, or intoning of rhythms to reinforce certain theoretical concepts that are being examined throughout the course. We will also spend some time discussing how traditional four-part writing techniques are used by composers of “popular” music. Please note: Course content and assignments will be used in this course that are not a part of your textbook or workbook.

**TRANSFERABILITY:** UA, UC, UL, AU, AF, CU, KUC, GMU

\*\* Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.

**GRADING CRITERIA:** Grades will be assessed according to examination and term paper marks as well as attendance and participation in class. More than 20% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor’s letter may be required.

**EXAMINATIONS:**

Midterm Examination	20%
Term Work (Assignments, attendance, deportment, and class participation)	50%
Final Examination	30%

**STUDENT RESPONSIBILITIES:** Attending each class helps to keep up with the assignments and be able to understand the material. There are a lot of assignments in this class but the assignments are manageable and can even be fun if the students stay on top of the material. Please e-mail me or call me (539-2052) if you cannot make it to class.

All students in a Fine Arts Department course who are absent from more than 20% (6) of one of their classes may be told to leave that class and will receive a failing grade of DB (debarred). Further, if students fail to complete and submit 85% of the graded requirements of the term mark, they will not be allowed to write the final exam, or complete the course. In such a case, the student will automatically receive a failing grade of DB (debarred). Students should receive timely notice of class attendance problems or if they are about to fall below the 85% submission requirement. They have the right to appeal to the registrar should they be told to leave the class. It is a Fine Arts Department guideline that students will lose 10% a calendar day for submitting projects after the due date. In this class, the issue of late assignments will be discussed on a case-by-case basis.

**STATEMENT ON PLAGIARISM AND CHEATING:**

Please refer to pages 49-50 of the College calendar regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely.

## **COURSE SCHEDULE/TENTATIVE TIMELINE:**

S2	Week 1: Introduction—Acoustics
S7, S9	Week 2: Chapter 1 Notation
S14, S16	Week 3: Chapter 2 Scales, Tonality, Key, Modes
S21, S23	Week 4: Chapter 3 Intervals and Transposition
S28, S30	Week 5: Chapter 3 continued and Chapter 4 Chords
O5, O7	Week 6: Chapter 4 continued
O12, O14	Week 7: Chapter 5 Cadences and Nonharmonic Tones
O19, O21	Week 8: Chapter 5 continued and Chapter 8 (First Species Counterpoint only)
O26, O28	Week 9: Chapter 8 continued and <b>Midterm Examination on Chapters 1-4*</b>
N2, N4	Week 10: Chapter 9 Voice Leading in Four Voices
N9	Week 11: Chapter 9 continued
N16, N18	Week 12: Chapter 9 continued and Chapter 6 Melodic Organization
N23, N25	Week 12: Chapter 6 continued and Chapter 7 Texture and Textural Reduction
N30, D2	Week 13: Chapter 7 continued
D7	Week 14: Review for final exam
	Exam Week: <b>Final Examination on Chapters 5, 6, 7, 8 and 9.</b>

\*This is a projected date for the midterm exam and is subject to change.