



DEPARTMENT OF FINE ARTS
COURSE OUTLINE - MU1550 FALL 2012
Music Theory I

INSTRUCTOR: Dr. Robert Howey **PHONE:** 539-2052
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MAIL:

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, 8th edition. New York: McGraw-Hill, 2009.

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

Pencil(s), eraser, manuscript paper.

Resource 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 (OPTIONAL): 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 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.

GRANDE PRAIRIE REGIONAL COLLEGE**GRADING CONVERSION CHART**

Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A+	4.0	90 - 100	EXCELLENT
A	4.0	85 - 89	
A-	3.7	80 - 84	FIRST CLASS STANDING
B+	3.3	77 - 79	
B	3.0	73 - 76	GOOD
B-	2.7	70 - 72	
C+	2.3	67 - 69	SATISFACTORY
C	2.0	63 - 66	
C-	1.7	60 - 62	
D+	1.3	55 - 59	MINIMAL PASS
D	1.0	50 - 54	
F	0.0	0 - 49	FAIL
WF	0.0	0	FAIL, withdrawal after the deadline

EVALUATIONS:

Midterm Examination	20%
Term Work (Assignments, attendance, department, 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. 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:

Refer to the Student Conduct section of the College Admission Guide at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at www.gprc.ab.ca/about/administration/policies/**

**Note: all Academic and Administrative policies are available on the same page.

COURSE SCHEDULE/TENTATIVE TIMELINE:

S6	Week 1: Introduction—Acoustics
S11, S13	Week 2: Chapter 1 Notation
S18, S20	Week 3: Chapter 2 Scales, Tonality, Key, Modes
S25, S27	Week 4: Chapter 3 Intervals and Transposition
O2, O4	Week 5: Chapter 3 continued and Chapter 4 Chords
O9, O11	Week 6: Chapter 4 Chords
O16, O18	Week 7: Chapter 4 Chords
O23, O25	Week 8: Chapter 5 Cadences and Nonharmonic Tones
O30, N1	Week 9: Chapter 8 (First Species Counterpoint only); and Midterm Examination on Chapters 1-4*
N6, N8	Week 10: Chapter 8 continued; and Chapter 9 Voice Leading in Four Voices
N15	Week 11: Chapter 9 continued
N20, N22	Week 12: Chapter 9 continued; and Chapter 6 Melodic Organization
N27, N29	Week 12: Chapter 6 continued
D4, D6	Week 13: Chapter 7 Texture and Textural Reduction
D11	Review for final exam

Exam Week: **Final Examination on Chapters 5, 6, 7, 8 and 9.**

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