



**DEPARTMENT OF FINE ARTS**  
**COURSE OUTLINE - MU1550 FALL 2013**  
**Music Theory I**

|                      |                                    |                |                          |
|----------------------|------------------------------------|----------------|--------------------------|
| <b>INSTRUCTOR:</b>   | <b>Dr. Robert Howey</b>            | <b>PHONE:</b>  | <b>539-2052</b>          |
| <b>OFFICE:</b>       | <b>L115</b>                        | <b>E-MAIL:</b> | <b>rhowey@gprc.ab.ca</b> |
| <b>OFFICE HOURS:</b> | <b>Office Hours by Appointment</b> |                |                          |

**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.

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 the first 9 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**

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

**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/\\*\\*](http://www.gprc.ab.ca/about/administration/policies/**)

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

## COURSE SCHEDULE/TENTATIVE TIMELINE:

|          |  |
|----------|--|
| S5       | Week 1: Chapter 1 Notation   |
| S10, S12 | Week 2: Chapter 1 continued; Chapter 2 Scales, Tonality, Key, Modes                              |
| S17, S19 | Week 3: Chapter 2 continued; Chapter 3 Intervals   |
| S24, S26 | Week 4: Chapter 3 continued; Chapter 4 Chords  |
| O1, O3   | Week 5: Chapter 4 Chords   |
| O8, O10  | Week 6: Chapter 6 Melodic Organization   |
| O15, O17 | Week 7: Chapter 5 Cadences and Nonharmonic Tones   |
| O22, O24 | Week 8: <b>Midterm Examination on Chapters 1-4*</b> ; and Chapter 9 Voice-Leading in Four Voices |
| O29, O31 | Week 9: Chapter 9 Voice Leading in Four Voices   |
| N5, N7   | Week 10: Chapter 9 continued; and Chapter 10 Harmonic Organization and Harmonic Rhythm           |
| N14      | Week 11: Chapter 10 continued  |
| N19, N21 | Week 12: Chapter 10 continued  |
| N26, N28 | Week 13: Chapter 3 Transposition   |
| D3, D5   | Week 14: Chapter 7 Texture and Textural Reduction  |
| D10      | Review for final exam  |

Exam Week: **Final Examination on Chapters 5, 6, 7, 9 and 10.**

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