



DEPARTMENT OF FINE ARTS

COURSE OUTLINE – MU1560 WINTER 2011

Music Theory II

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

PREREQUISITE/COREQUISITE: Prerequisite: MU1550. 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 course continues the study of Common Practice harmony and elementary formal analysis.

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

DELIVERY MODE(S): Lecture

OBJECTIVES: Students will continue to 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 chapters 8 to 17 of the text. Students may be asked to use aspects of aural skills such as singing, solfegging, or intoning of rhythms to reinforce certain theoretical concepts that are being examined throughout the course. There will also be some time

spent discussing how most of the material covered in this course is used by composers of “popular” music.

Please note: Course content and assignments may be used in this course that are not a part of the textbook or workbook.

TRANSFERABILITY: UA, UC, UL, AU, CU, KUC

**** 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.

EVALUATIONS:

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

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.

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 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:

J6	Week 1: Chapter 8 Species Counterpoint
J11, J13	Week 2: Chapter 8 continued; and Chapter 9 reviewed
J18, J20	Week 3: Chapter 10 Harmonic Progression and Harmonic Rhythm
J25, J27	Week 4: Chapter 10 continued; and Chapter 11 The Dominant Seventh Chord
F1, F3	Week 5: Chapter 11 continued
F8, F10	Week 6: Chapter 12 The Leading-Tone Seventh Chords
F15, F17	Week 7: Chapter 13 Nondominant Seventh Chords
F21-25	Winter Semester Break: no classes
M1, M3	Week 8: Chapter 15 Modulation
M8, M10	Week 9: Chapter 15 continued; Midterm Exam on 8, 10-13
M15, M17	Week 10: Chapter 14 Secondary Dominants and Leading-Tone Chords

M22, M24	Week 11: Chapter 14 continued
M29, M31	Week 12: Chapter 16 Two-Part (Binary) Form
A5, A7	Week 13: Chapter 17 Three-Part (Ternary) Form
A12	Week 14: Review for Final Exam
	Final Examination on Chapters 14, 15, 16, and 17