



**DEPARTMENT OF FINE ARTS  
COURSE OUTLINE—FALL 2019  
MU2550 (A2): Music Theory III—  
3 (3-0-0) 45 Hours for 15 Weeks**

<b>INSTRUCTOR:</b>	Dr. Robert Howey	<b>PHONE:</b>	539-2052
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<b>OFFICE HOURS:</b>	Office hours by appointment		

**CALENDAR DESCRIPTION:** This course is a continuation of the study of Common Practice harmony including larger forms and writing in a variety of textures.

**PREREQUISITE(S)/COREQUISITE:** MU1560

**REQUIRED TEXT/RESOURCE MATERIALS:**

- Kostka, Stefan, Dorothy Payne, and Byron Almen. *Tonal Harmony: With an Introduction to Twentieth Century Music*, 7th ed. New York: McGraw-Hill, 2013.
- Workbook for Tonal Harmony, Seventh Edition by Stefan Kostka and Dorothy Payne. New York, McGraw-Hill, 2013.
- Bundled in package with workbook. Once you have opened the package it cannot be returned to the book store.
- Manuscript paper, eraser, pencils.
- Resource Material (not required): Rawlins, Robert and Nor Eddine Bahha. *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*. Milwaukee, WI: Hal Leonard Corporation, 2005.

**DELIVERY MODE(S):** Lecture, Moodle Assisted

**COURSE OBJECTIVES:** Common practice functional harmony is the focus of study in this course. The study of melody, diatonic and chromatic harmony and modulation as related to analysis and composition will be explored. Students will develop and hone their understanding of chord

structure, harmonic writing and analysis skills in Western classical harmony. They will also be introduced to popular (jazz) chord symbols and will be able to broaden their understanding of contemporary idioms. Topics of learning are inclusive of:

- Review of the fundamentals of introductory harmony
- Diatonic harmony including figured bass (voice leading, inversions, non-chord tones)
- Seventh Chords
- Use of chromaticism with secondary dominants
- Modulatory Techniques
- Part Writing (introduction to counterpoint and fugal analysis)
- Jazz and Pop Symbols; traditional Roman Numeral Analysis
- Jazz Theory including modes, II-V-I Cadences, Reharmonization
- Binary and Ternary Forms
- Creative Composition- creating a piano or guitar accompaniment for a folksong (traditional or contemporary) and an original 12 bar blues composition

**LEARNING OUTCOMES:** By the end of this course, students will be able to:

- Analyze simple forms such as binary and ternary forms
- Compose emulating styles of various periods
- Create a piano or guitar accompaniment for a folksong (traditional or contemporary) and an original 12-bar blues composition
- Demonstrate the ability to write and analyze in four-part harmony

### **TRANSFERABILITY:**

Please consult the Alberta Transfer Guide for specific course transfer information. You may check to ensure the transferability of this course at Alberta Transfer Guide's main page

<http://www.transferalberta.ca> or use the direct course search at

<http://alis.alberta.ca/ps/tsp/ta/tbi/onlineSearch.html?SearchMode=S&step=2>

**Students have the final responsibility for ensuring the transferability of courses taken at Alberta Colleges and Universities.**

### **EVALUATIONS:**

Regular class assignments	45%
Midterm	20%
Final Examination	30%
Participation	5%

Class assignments will have a predetermined deadline, handed in during class time. Late assignments will be penalized 10% per day. Late assignments must be handed in directly to the Instructor.

Extenuating circumstances must be voiced *prior* to the deadline of assignments. It is a Fine Arts Department guideline that students will lose 10% a calendar day for submitting projects after the due date. After ten days, a grade of zero (0%) will be recorded

## GRADING CRITERIA:

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than a C-**.

Alpha Grade	4-point Equivalent	Percentage Guidelines		Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	90-100		C+	2.3	67-69
A	4.0	85-89		C	2.0	63-66
A-	3.7	80-84		C-	1.7	60-62
B+	3.3	77-79		D+	1.3	55-59
B	3.0	73-76		D	1.0	50-54
B-	2.7	70-72		F	0.0	00-49

**COURSE SCHEDULE/TENTATIVE TIMELINE:** Course content includes Part 1-4 of Tonal Harmony by Kostka and Payne and Jazzology by Rawlins and Bahha. Supplementary topics may also be inclusive in the course content.

- S4 Week 1: Chapter 5: Principles of Voice Leading
- S9, S11 Week 2: Chapter 5 Continued; Jazz Harmony Basics
- S16, S18 Week 3: Chapters 1- 4, 10 Review; Jazz Scales and Modes
- S23, S25 Week 4: Chapter 16: Secondary Functions 1; II-V-I Cadence
- S30, O2 Week 5: Chapter 17: Secondary Functions 2; Jazz Harmonic Analysis
- O7, O9 Week 6: Chapter 17 Continued; Jazz Reharmonization
- O16 Week 7: Chapter 18: Modulations Using Diatonic Common Chords.
- O21, O23 Week 8: Chapter 18 Continued; Jazz Piano Voicings and Voice Leading; **Folksong 1<sup>st</sup> Draft Due.**
- O28, O30 Week 9: Chapter 19: Some Other Modulatory Techniques; **Midterm Exam on Chapters 3-5, 16 and 17 & Jazz Harmony**
- N4, N6 Week 10: Chapter 19 Continued
- N13 Week 11: Chapter 20: Larger Forms; Jazz Tune Forms
- N18, N20 Week 12: Chapter 20 Continued; Chapter 21: Mode Mixture and the Neapolitan
- N25, N27 Week 13: Chapter 21 continued; Chapter 22: Augmented Sixth Chords; **Blues Tune 1<sup>st</sup> Draft Due**
- D2, D4 Week 14: Chapter 22 continued

Examination Week: **Final Examination on Chapters 18-22 & Jazz Harmony****STUDENT RESPONSIBILITIES:**

- You are expected to arrive on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.
- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones, Blackberries, and other communication devices should be turned off before class. Exceptions are made for parental responsibilities or emergency situations. Social media (facebook, skype, etc.) are not to be used during class time. All cell phones must be turned off and stored away from view. *Students found checking messages or texting in class will be asked to leave.*
- No IPOD or MP3 players allowed in the classroom. **Failure to do so will result in you being asked to leave the class.**

**STATEMENT ON PLAGIARISM AND CHEATING:**

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, 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 <http://www.gprc.ab.ca/about/administration/policies/>

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