

Course:	MU 2550 Music Theory III
Session:	Fall 2008
Credit/Hours:	3(3-0-0) UT 45 Hours
Delivery Mode:	Lecture
Transfer:	UA, UC, UL, AU, AF, CU, KUC
Pre/corequisite:	Prerequisite: MU1560
Instructor:	Carmen Gorgichuk Office: L117; 780-539-2837 Email: cgorgichuk@gprc.ab.ca
Calendar Description:	This course is a continuation of the study of Common Practice harmony including larger forms and writing in a variety of textures.
Course Content:	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 studied. Students will also be introduced to popular (jazz) chord symbols and they will be able to harmonize with both this and traditional Roman numeral analysis. Students will be expected to analyze simple forms (e.g. binary and ternary) and will also compose emulating styles of various periods. Topics include: Review of Diatonic Harmony including Figured bass Part writing (counterpoint, imitation, fugue and variation) Jazz and Pop Symbols and Traditional Roman Numeral Analysis Diminished Seventh Chords Secondary Dominants Modulation Binary and Ternary and Song Forms Augmented Sixth Chords and Neapolitan Sixth Chords. Ninth, Eleventh, and Thirteenth Chords.
Evaluation:	50% for regular class assignments and participation 20% midterm 30% for final examination.
Required Materials:	<i>Advanced Harmony</i> , 5th edition by Robert W. Ottman. Englewood Cliffs, Prentice Hall, 2000. Manuscript and pencils.
Attendance:	More than 20% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.
Plagiarism:	Plagiarism is cheating. The instructor reserves the right to use electronic plagiarism detection services. See P. 49 of the Calendar for more details, and for explanation of many other policies and regulations.
Reviewed:	June 2008