



A: Division: **INSTRUCTIONAL** Date: **00.06.06**

B: Department/
Program Area: **LANGUAGE, LITERATURE &
PERFORMING ARTS
MUSIC**

New Course

Revision

If Revision, Section(s) Revised: **H,L,P,R**

Date Last Revised: **97.10.07**

C: MUSC 310 D: THEORY OF TONAL MUSIC III E: 2

| Subject & Course No. | Descriptive Title | Semester Credits | | | | | | | | | | | | |
|--|---|---|----------------------------------|------------|--|--|--------------------------|-----------------------------|--|--|-------------------------------------|--------------------------|---|----------------------------------|
| <p>F: Calendar Description: Continuation of the study of tonal harmony with emphasis on sequential progressions, seventh chords, the Neapolitan sixth chord, and more advanced expansion techniques. Analysis of music focusses on late baroque contrapuntal procedures and forms.</p> | | | | | | | | | | | | | | |
| <p>G: Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p>Lecture</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p>3</p> <p>Number of Weeks per Semester:</p> <p>14</p> | <p>H: Course Prerequisites:</p> <p>MUSC 210 or Special Permission</p> | | | | | | | | | | | | | |
| | <p>I: Course Corequisites:</p> <p>One of MUSC 111, 211,311,411</p> | | | | | | | | | | | | | |
| | <p>J: Course for which this Course is a Prerequisite:</p> <p>MUSC 410</p> | | | | | | | | | | | | | |
| | <p>K: Maximum Class Size:</p> <p>20</p> | | | | | | | | | | | | | |
| <p>L: PLEASE INDICATE:</p> <table border="0"> <tr> <td><input type="checkbox"/></td> <td>Non-Credit</td> <td></td> <td></td> </tr> <tr> <td><input type="checkbox"/></td> <td>College Credit Non-Transfer</td> <td></td> <td></td> </tr> <tr> <td><input checked="" type="checkbox"/></td> <td>College Credit Transfer:</td> <td>Requested <input checked="" type="checkbox"/></td> <td>Granted <input type="checkbox"/></td> </tr> </table> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)</p> | | | <input type="checkbox"/> | Non-Credit | | | <input type="checkbox"/> | College Credit Non-Transfer | | | <input checked="" type="checkbox"/> | College Credit Transfer: | Requested <input checked="" type="checkbox"/> | Granted <input type="checkbox"/> |
| <input type="checkbox"/> | Non-Credit | | | | | | | | | | | | | |
| <input type="checkbox"/> | College Credit Non-Transfer | | | | | | | | | | | | | |
| <input checked="" type="checkbox"/> | College Credit Transfer: | Requested <input checked="" type="checkbox"/> | Granted <input type="checkbox"/> | | | | | | | | | | | |
| <p>M: Course Objectives/Learning Outcomes</p> <p>The student will learn harmonic, melodic rhythmic, and structural materials of tonal music. The student will be expected to</p> <ol style="list-style-type: none"> provide an analysis of representative musical excerpts or entire compositions; harmonize in four-part style a given bass (figured or unfigured) or soprano; provide written answers to questions on any aspect of the course content. | | | | | | | | | | | | | | |

N: Course Content

1. Harmony: seventh chords, sequences, the Neapolitan sixth chord, technique of modulation to related keys, tonicization.
2. Formal procedures: invention, fugue.

O: Methods of Instruction

Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.

P: Textbooks and Materials to be Purchased by Students

Required will be drawn from the following:

1. Theory Textbook

Aldwell, Edward and Carl Schachter. Harmony and Voice Leading. 2nd ed.

San Diego: Harcourt Brace Jovanovich, 1989. Plus accompanying Workbooks, Volumes 1 & 2.

OR

Piston, Walter. Harmony. 5th ed. Rev. Mark DeVoto. New York: W.W. Norton, 1987. Plus accompanying Workbook.

OR

Turek, Ralph. The Elements of Music: Concepts and Applications. 2nd ed. Volumes I & II. New York: McGraw-Hill, 1996. Plus accompanying Workbooks, Volumes 1 & 2.

2. Anthology of Music Scores

Arlin, Mary I., Charles H. Lord, Arthur E. Olander, and Marjorie S. Porterfield. Music Sources: A Collection of Excerpts and Complete Movements. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. Music for Analysis. 3rd ed. Belmont: Wadsworth Publishing, 1992.

Q: Means of Assessment

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|----------------------------|-----|
| Assignments (minimum of 5) | 30% |
| Class Participation | 15% |
| Short Tests (minimum of 2) | 20% |
| Mid-term Examination | 15% |
| Final Examination | 20% |

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Students may be granted PLAR through transfer credit or course challenge.

Course Designer(s)

Education Council/Curriculum Committee Representative

Dean/Director

Registrar