

CURRICULUM GUIDELINES

A: Division: **INSTRUCTIONAL** Date: **00.06.06**
B: Department/ **LANGUAGE, LITERATURE &** New Course ☐ Revision ☒
 Program Area: **PERFORMING ARTS**
MUSIC
 If Revision, Section(s) Revised: **H,L,P,R**
 Date Last Revised: **97.10.07**

C: MUSC 410 D: THEORY OF TONAL MUSIC IV E: 2

Subject & Course No.	Descriptive Title	Semester Credits
F: Calendar Description: Continuation of the study of tonal harmony with emphasis on chromatic harmony and techniques of harmonic and tonal expansion. Analysis of music focuses on representative examples of late eighteenth- and nineteenth-century forms and style.		
G: Allocation of Contact Hours to Types of Instruction/Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: Lecture Number of Contact Hours: (per week / semester for each descriptor) 3 Number of Weeks per Semester: 14	H: Course Prerequisites: MUSC 310 or Special Permission	
	I: Course Corequisites: One of MUSC 111, 211,311,411	
	J: Course for which this Course is a Prerequisite: NONE	
	K: Maximum Class Size: 20	
L: PLEASE INDICATE: ☐ Non-Credit ☐ College Credit Non-Transfer ☒ College Credit Transfer: Requested ☒ Granted ☐ SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)		
M: Course Objectives/Learning Outcomes The student will learn harmonic, melodic rhythmic, and structural materials of tonal music. The student will be expected to - 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: chromatic chords, chromatic and enharmonic modulation, non-dominant diminished seventh chords.
2. Formal procedures: sonata form, rondo form, sonata-rondo form.

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. Vol. I. New York: McGraw-Hill, 1996.

Plus accompanying Workbooks, Volumes I & 2.

2. Anthology of Music Scores

Arlin, Mary I., Charles H. Lord, Arthur E. Ostander, 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

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