



EFFECTIVE: SEPTEMBER 2004
CURRICULUM GUIDELINES

A. Division: **Education** Effective Date: **September 2004**

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS MUSIC** Revision New Course

If Revision, Section(s) Revised: **C, H, I**

Date of Previous Revision: **May 2000**

Date of Current Revision: **September 2004**

C: MUSC 2410 **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 Type of Instruction / Learning Settings	H: Course Prerequisites: MUSC 2310 or Special Permission
	Primary Methods of Instructional Delivery and/or Learning Settings: Lecture	I: Course Corequisites: One of MUSC 1111, 1211, 2311, 2411
	Number of Contact Hours: (per week / semester for each descriptor) 3	J: Course for which this Course is a Prerequisite NONE
	Number of Weeks per Semester: 15	K: Maximum Class Size: 20
L: PLEASE INDICATE:		
<input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer:		
SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)		

M:	<p>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"> 1. provide an analysis of representative musical excerpts or entire compositions; 2. harmonize in four-part style a given bass (figured or unfigured) or soprano; 3. provide written answers to questions on any aspect of the course content. 										
N:	<p>Course Content:</p> <ol style="list-style-type: none"> 1. Harmony: chromatic chords, chromatic and enharmonic modulation, non-dominant diminished seventh chords. 2. Formal procedures: sonata form, rondo form, sonata-rondo form. 										
O:	<p>Methods of Instruction</p> <p>Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.</p>										
P:	<p>Textbooks and Materials to be Purchased by Students</p> <p>Required will be drawn from the following:</p> <p>1. <u>Theory Textbook</u></p> <p>Aldwell, Edward and Carl Schachter. <u>Harmony and Voice Leading</u>. 2nd ed. San Diego: Harcourt Brace Jovanovich, 1989. Plus accompanying <u>Workbooks</u>, Volumes 1 & 2.</p> <p>OR</p> <p>Piston, Walter. <u>Harmony</u>. 5th ed. Rev. Mark DeVoto. New York: W.W. Norton, 1987. Plus accompanying <u>Workbook</u>.</p> <p>OR</p> <p>Turek, Ralph. <u>The Elements of Music: Concepts and Applications</u>. 2nd ed. Vol. I. New York: McGraw-Hill, 1996. Plus accompanying <u>Workbooks</u>, Volumes I & 2.</p> <p>2. <u>Anthology of Music Scores</u></p> <p>Arlin, Mary I., Charles H. Lord, Arthur E. Olander, and Marjorie S. Porterfield. <u>Music Sources: A Collection of Excerpts and Complete Movements</u>. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.</p> <p>OR</p> <p>Benjamin, Thomas, Michael Horvit, and Robert Nelson. <u>Music for Analysis</u>. 3rd ed. Belmont: Wadsworth Publishing, 1992.</p>										
Q:	<p>Means of Assessment</p> <table> <tr> <td>Assignments (minimum of 5)</td> <td>30%</td> </tr> <tr> <td>Class Participation</td> <td>15%</td> </tr> <tr> <td>Short Tests (minimum of 2)</td> <td>20%</td> </tr> <tr> <td>Mid-term Examination</td> <td>15%</td> </tr> <tr> <td>Final Examination</td> <td>20%</td> </tr> </table>	Assignments (minimum of 5)	30%	Class Participation	15%	Short Tests (minimum of 2)	20%	Mid-term Examination	15%	Final Examination	20%
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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