



**EFFECTIVE: SEPTEMBER 2004**  
**CURRICULUM GUIDELINES**

A. Division: **Education**

<p><b>M:</b> Course Objectives / Learning Outcomes</p> <p>The student will learn basic theoretical principles of tonal music. The student will be expected to</p> <ol style="list-style-type: none"> <li>1. provide an analysis of representative musical excerpts;</li> <li>2. harmonize in four-part style a given bass (figured or unfigured) or soprano;</li> <li>3. provide written answers to questions on any aspect of the course content.</li> </ol>										
<p><b>N:</b> Course Content:</p> <ol style="list-style-type: none"> <li>1. Melody: interval types, scale types; melodic structure.</li> <li>2. Rhythm: metre types; rhythmic patterns in metrical contexts; syncopation and hemiola.</li> <li>3. Harmony: types of triads and inversions; types of seventh chords; types of non-harmonic tones; cadence types; tonic, dominant, and intermediate chord functions.</li> <li>4. Form: phrase types and period structures; motivic construction; graphic representation of formal analysis.</li> </ol>										
<p><b>O:</b> Methods of Instruction</p> <p>Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.</p>										
<p><b>P:</b> Textbooks and Materials to be Purchased by Students</p> <p>Required will be drawn from the following:</p> <ol style="list-style-type: none"> <li>1. <u>Theory Textbook</u></li> </ol> <p>Aldwell, Edward and Carl Schachter. <u>Harmony and Voice Leading</u>. 2<sup>nd</sup> ed. San Diego: Harcourt Brace Jonanovich, 1989. Plus accompanying <u>Workbook</u>, Volume 1.</p> <p>OR</p> <p>Piston, Walter. <u>Harmony</u>. 5<sup>th</sup> 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>. 2<sup>nd</sup> ed. Vol. I. New York: McGraw-Hill, 1996. Plus <u>Workbook</u>, Volume 1, for the above.</p> <ol style="list-style-type: none"> <li>2. <u>Anthology of Music Scores</u></li> </ol> <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>. 2<sup>nd</sup> 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>. 3<sup>rd</sup> ed. Belmont: Wadsworth Publishing, 1992.</p>										
<p><b>Q:</b> Means of Assessment</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Assignments (minimum of 5)</td> <td style="text-align: right;">30%</td> </tr> <tr> <td>Class Participation</td> <td style="text-align: right;">15%</td> </tr> <tr> <td>Short Tests (minimum of 2)</td> <td style="text-align: right;">20%</td> </tr> <tr> <td>Mid-term Examination</td> <td style="text-align: right;">15%</td> </tr> <tr> <td>Final Examination</td> <td style="text-align: right;">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.

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Course Designer(s)

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Education Council / Curriculum Committee Representative

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Dean / Director

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Registrar