



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, J**

Date of Previous Revision: **May 2000**
Date of Current Revision: **September 2004**

C: MUSC 2310 **D: THEORY OF TONAL MUSIC III** **E: 2**

Subject & Course No.	Descriptive Title	Semester Credits
F: Calendar Description:	Continuation of the study of tonal harmony with emphasis on sequential progressions, seventh ch	

Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: descriptor) 3 Number of Weeks per Semester: 15	Course Prerequisites: MUSC 1210 or Special Permission
	I: Course Corequisites: One of MUSC 1111, 1211, 2311, 2411
	J: Course for which this Course is a Prerequisite MUSC 2410
	K: Maximum Class Size: 20

L: PLEASE INDICATE:

- Non-Credit
- College Credit Non-Transfer
- 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: seventh chords, sequences, the Neapolitan sixth chord, technique of modulation to related keys, tonicization. 2. Formal procedures: invention, fugue.
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: 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

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