



**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
----------------------	-------------------	------------------

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

**L: PLEASE INDICATE:**

- Non-Credit  
 College Credit Non-Transfer  
 College Credit Transfer:

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS ([www.bctransferguide.ca](http://www.bctransferguide.ca))

<b>M:</b>	<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"> <li>1. provide an analysis of representative musical excerpts or entire compositions;</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>
<b>N:</b>	<p>Course Content:</p> <ol style="list-style-type: none"> <li>1. Harmony: seventh chords, sequences, the Neapolitan sixth chord, technique of modulation to related keys, tonicization.</li> <li>2. Formal procedures: invention, fugue.</li> </ol>
<b>O:</b>	<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. 2<sup>nd</sup> ed.  
San Diego: Harcourt Brace Jovanovich, 1989. Plus accompanying Workbooks, Volumes 1 & 2.

OR

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

OR

Turek, Ralph. The Elements of Music: Concepts and Applications. 2<sup>nd</sup> 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