



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

A. Division: **Education**

<p><b>M:</b> 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>										
<p><b>N:</b> Course Content:</p> <ol style="list-style-type: none"> <li>1. Harmony: chromatic chords, chromatic and enharmonic modulation, non-dominant diminished seventh chords.</li> <li>2. Formal procedures: sonata form, rondo form, sonata-rondo form.</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> <p><b>1. <u>Theory Textbook</u></b></p> <p>Aldwell, Edward and Carl Schachter. <u>Harmony and Voice Leading</u>. 2<sup>nd</sup> ed. San Diego: Harcourt Brace Jovanovich, 1989. Plus accompanying <u>Workbooks</u>, Volumes 1 &amp; 2.</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 accompanying <u>Workbooks</u>, Volumes I &amp; 2.</p> <p><b>2. <u>Anthology of Music Scores</u></b></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>. 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> <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%
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