Douglas College

EFFECTIVE: SEPTEMBER 2008
CURRICULUM GUIDELINES

A.	Division:	Education	Effective Date:		**September 2008**		
B.	Department / Program Area:	Language, Literature and Performing Arts Music	Revision	**X**	New Course		
			If Revision, Section(s) Revised:		**E**		
			Date of Previous Revision:		**September 2004**		
			Date of Current Revision:		**January 2008**		

C:	**D:**	**E:**
MUSC 1210	Theory Of Tonal Music II	**3**
Subject & Course No.	Descriptive Title	Semester Credits

F: Calendar Description:

Continuation of the study of tonal harmony with emphasis on more complex diatonic chord progressions, tonicization and modulation. Analysis of binary and ternary forms.

G: Allocation of Contact Hours to Type of Instruction / Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

Lecture

Number of Contact Hours: (per week / semester for each descriptor)

3

Number of Weeks per Semester:

15

H: Course Prerequisites:

MUSC 1110 or Special Permission

I: Course Corequisites:

One of MUSC 1111, 1211, 2311, 2411

J: Course for which this Course is a Prerequisite:

MUSC 2310

K: Maximum Class Size:

20

L: PLEASE INDICATE:

- [ ] Non-Credit
- [ ] College Credit Non-Transfer
- [X] College Credit Transfer:

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)

M: Course Objectives / Learning Outcomes:

The student will learn harmonic, melodic rhythmic and structural materials of tonal music. The student will be expected to

1. provide an analysis of representative musical excerpts, short pieces, or movements from larger works;
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: Course Content:

1. Harmony: more complex diatonic chord progressions involving dominant and non-dominant seventh chords, applied (secondary) dominant and dominant seventh chords, modulation to closely-related keys.
2. Form: extended phrases and periods, double periods, small binary and ternary forms, compound ternary form.

O: Methods of Instruction:

Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.

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 Workbook, Volume 1.

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. Vol. I. New York: McGraw-Hill, 1996. Plus accompanying Workbook, Volume 1.

2. Anthology of Music Scores

Arlin, Mary I., Charles H. Lord, Arthur E. Ostander, and Marjorie S. Porterfield. Music Sources: A Collection of Excerpts and Complete Movements. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. Music for Analysis. 3rd ed.
Belmont: Wadsworth Publishing, 1992.

Q: Means of Assessment:

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

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