		ouglas	<b>EFFECTIVE: SEPTEMBER 2008</b> 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, Revised: Date of Prev Date of Curr		Revision: September 2004			
C:	MUSC	1210 D:	Theory Of Tonal Music II		<b>E:</b>	3	
	Subject & Course No.		Descriptive Title		Semester Credits		
F: G:	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. Allocation of Contact Hours to Type of Instruction H: Course Prerequisites: / Learning Settings MUSC 1110 or Special Permission Primary Methods of Instructional Delivery and/or						
	Lecture	Learning Settings: Lecture Number of Contact Hours: (per week / semester					



College Credit Non-Transfer

M:	Course Objectives / Learning Outcomes:					
	The student will learn harmonic, melodic rhythmic and structural materials of tonal music. The student will be expected to					
	<ol> <li>provide an analysis of representative musical excerpts, short pieces, or movements from larger works;</li> <li>harmonize in four-part style a given bass (figured or unfigured) or soprano;</li> <li>provide written answers to questions on any aspect of the course content.</li> </ol>					
N:	Course Content:					
	<ol> <li>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.</li> <li>Form: extended phrases and periods, double periods, small binary and ternary forms, compound ternary form.</li> </ol>					
0:	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. <u>Theory Textbook</u>					
	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>Workbook</u> , Volume 1.					
	OR					
	Piston, Walter. <u>Harmony</u> . 5 <sup>th</sup> ed. Rev. Mark DeVoto. New York: W.W. Norton, 1987. Plus accompanying <u>Workbook</u> .					
	OR					
	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>Workbook</u> , Volume 1.					
	2. Anthology of Music Scores					
	Arlin, Mary I., Charles H. Lord, Arthur E. Ostander, and Marjorie S. Porterfield. <u>Music Sources: A Collection</u> of Excerpts and Complete Movements. 2 <sup>nd</sup> ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.					
	OR					
	Benjamin, Thomas, Michael Horvit, and Robert Nelson. <u>Music for Analysis</u> . 3 <sup>rd</sup> ed. Belmont: Wadsworth Publishing, 1992.					
Q:	Means of Assessment:					
	Assignments (minimum of 5) 30%					
	Class Participation 15% Short Texts (minimum of 2) 20%					
	Short Tests (minimum of 2)20%Mid-term Examination15%					
	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

© Douglas College. All Rights Reserved.