



A: Division: **INSTRUCTIONAL** Date: **00.06.06**
B: Department/ **LANGUAGE, LITERATURE &** New Course Revision
 Program Area: **PERFORMING ARTS**
MUSIC
 If Revision, Section(s) Revised: **H,L,P,R**
 Date Last Revised: **97.10.07**

C: MUSC 210 D: THEORY OF TONAL MUSIC II E: 2

Subject & Course No.	Descriptive Title	Semester Credits
<p>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.</p>		
<p>G: Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p>Lecture</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p>3</p> <p>Number of Weeks per Semester:</p> <p>14</p>	<p>H: Course Prerequisites:</p> <p>MUSC 110 or Special Permission</p>	
	<p>I: Course Corequisites:</p> <p>One of MUSC 111, 211,311,411</p>	
	<p>J: Course for which this Course is a Prerequisite:</p> <p>MUSC 310</p>	
	<p>K: Maximum Class Size:</p> <p>20</p>	
<p>L: PLEASE INDICATE:</p> <p><input type="checkbox"/> Non-Credit</p> <p><input type="checkbox"/> College Credit Non-Transfer</p> <p><input checked="" type="checkbox"/> College Credit Transfer: Requested <input checked="" type="checkbox"/> Granted <input type="checkbox"/></p> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)</p>		
<p>M: 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"> provide an analysis of representative musical excerpts, short pieces, or movements from larger works; harmonize in four-part style a given bass (figured or unfigured) or soprano; 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