

COURSE SYLLABUS

LAST REVIEW	Spring 2021
COURSE TITLE	Music Theory III
COURSE NUMBER	MUSC 0213
DIVISION	Arts, Communications, and Humanities
DEPARTMENT	MUSC
CIP CODE	24.0101
CREDIT HOURS	4.00
CONTACT HOURS/WEEK	Class: X Lab: Clinical:
PREREQUISITES	MUSC 0112, Music Theory II
COREQUISITES	None
COURSE PLACEMENT	Students must meet the correct placement measure for this course. Information may be found at: https://www.kckcc.edu/admissions/information/mandatory-evaluation-placement.html

COURSE DESCRIPTION

The purpose of this course is to continue the studies begun in Music Theory I and II. This course will be concerned with the study of chromatic harmony. Topics covered will include secondary dominants, borrowed chords, Neapolitan chords, and augmented sixth chords, and elements of musicianship including sight-singing, dictation, rhythm, and keyboard skills.

KANSAS SYSTEMWIDE TRANSFER: MUSC0213

The learning outcomes and competencies detailed in this course outline or syllabus meet or exceed the learning outcomes and competencies specified by the Kansas Core Outcomes Groups project for this course as approved by the Kansas Board of Regents.

PROGRAM ALIGNMENT

This course is part of a program aligned through the Kansas Board of Regents and Technical Education Authority. For more information, please visit:

https://kansasregents.org/workforce_development/program-alignment

General Education Learning Outcome

- Basic Skills for Communication
- Mathematics
- Humanities
- Natural and Physical Sciences
- Social and Behavioral Sciences

Institutional Learning Outcomes

- Communication
- Computation and Financial Literacy
- Critical Reasoning
- Technology and Information Literacy
- Community and Civic Responsibility
- Personal and Interpersonal Skills

TEXTBOOKS

<http://kckccbookstore.com/>

METHODS OF INSTRUCTION

A variety of instructional methods may be used depending on content area. These include but are not limited to: lecture, multimedia, cooperative/collaborative learning, labs and demonstrations, projects and presentations, speeches, debates, panels, conferencing, performances, and learning experiences outside the classroom. Methodology will be selected to best meet student needs.

COURSE OUTLINE

- I. Review of dominant type chords
 - A. Qualities of dominant-type chords
 - B. Resolution of dominant-type chords
 - C. Tonicization
 - D. Introduction to secondary function chords
- II. Secondary dominants of the dominant
 - A. Altered scale degrees
 - B. Position in the chord progression
 - C. Part-writing considerations
- III. Secondary dominants of the supertonic
 - A. Altered scale degrees
 - B. Position in the chord progression
 - C. Part-writing considerations
- IV. Secondary dominants of the subdominant
 - A. Altered scale degrees
 - B. Position in the chord progression

- C. Part-writing considerations
- V. Secondary dominants of the submediant and mediant
 - A. Altered scale degrees
 - B. Position in the chords progression
 - C. Part-writing considerations
- VI. Chromatic modulation
 - A. Introduction
 - B. Distantly related keys
 - C. Voice leading
 - D. Part writing considerations
- VII. Borrowed chords
 - A. Mode mixture
 - B. Altered scale degrees
 - C. Position in the chord progression
 - D. Part writing considerations
- VIII. Neapolitan triads
 - A. Spelling chords
 - B. Altered scale degrees
 - C. Typical inversion used for Neapolitan triads
 - D. Typical soprano notes
 - E. Most common keys for use
 - F. Position in the chord progression
 - G. Part writing considerations
- IX. Modulation using mode mixture and Neapolitan triads
 - A. Key relationships
 - B. Part writing considerations
- X. Augmented sixth chords
 - A. Altered scale degrees
 - B. Resolution
 - C. Types of augmented sixth chords
 1. Italian
 2. German
 3. French
 - D. Enharmonic German (doubly augmented)
 - E. Key implications
 - F. Position in the chord progression
 - G. Part writing considerations

COURSE LEARNING OUTCOMES AND COMPETENCIES

Upon successful completion of this course, the student will:

- A. The student will be able to describe the types, purpose, and function of dominant chords.
- B. The student will be able to recognize, create, and analyze secondary dominants of the dominant.
- C. The student will be able to recognize, create, and analyze secondary dominants of the supertonic.
- D. The student will be able to recognize, create, and analyze secondary dominants of the subdominant.
- E. The student will be able to recognize, create, and analyze secondary dominants of the mediant and submediant.
- F. The student will be able to recognize, create, and understand chromatic modulation.
- G. The student will be able to recognize, create, and understand borrowed chords.
- H. The student will be able to recognize, create, and understand Neapolitan chords.
- I. The student will be able to recognize, create, and understand modulation using borrowed chords and Neapolitans.
- J. The student will be able to recognize, create, and understand augmented sixth chords.

COURSE COMPETENCIES: Upon successful completion of this course:

The student will be able to describe the types, purpose, and function of dominant chords.

- 1. The student will be able to name and write all qualities of dominant type chords.
- 2. The student will be able resolve all dominant type chords.
- 3. The student will be able to describe the concept of tonicization.
- 4. The student will be able to describe the concept of secondary function chords.

The student will be able to recognize, create, and analyze secondary dominants of the dominant.

- 5. The student will be able to list the altered scale degrees typical of secondary dominants of the dominant.
- 6. The student will be able to describe the position occupied by the secondary dominant of the dominant in a chord progression.
- 7. The student will be able to analyze and create harmonic progressions using secondary dominants of the dominant.

The student will be able to recognize, create, and analyze secondary dominants of the supertonic.

- 8. The student will be able to list the altered scale degrees typical of secondary dominants of the supertonic.
- 9. The student will be able to describe the position occupied by the secondary dominant of the supertonic in a chord progression.

10. The student will be able to analyze and create harmonic progressions using secondary dominants of the supertonic.

The student will be able to recognize, create, and analyze secondary dominants of the subdominant.

11. The student will be able to list the altered scale degrees typical of secondary dominants of the subdominant.
12. The student will be able to describe the position occupied by the secondary dominant of the subdominant in a chord progression.
13. The student will be able to analyze and create harmonic progressions using secondary dominants of the subdominant.

The student will be able to recognize, create, and analyze secondary dominants of the mediant and submediant.

14. The student will be able to list the altered scale degrees typical of secondary dominants of the mediant and submediant.
15. The student will be able to describe the position occupied by secondary dominants of the mediant and submediant in a chord progression.
16. The student will be able to analyze and create harmonic progressions using secondary dominants of the mediant and submediant.

The student will be able to recognize, create, and understand chromatic modulation.

17. The student will be able to describe the concept and process involved in chromatic modulation.
18. The student will be able to describe the concept of distantly related keys.
19. The student will be able to recognize and describe the voice leading processes that are typical of chromatic modulation.
20. The student will be able to analyze and create harmonic progressions using chromatic modulation.

The student will be able to recognize, create, and understand borrowed chords.

21. The student will be able to define the concept of mode mixture.
22. The student will be able to list the altered scale degrees typical of borrowed chords.
23. The student will be able to describe the position occupied by borrowed chords in a chord progression.
24. The student will be able to analyze and create harmonic progressions using borrowed chords.

The student will be able to recognize, create, and understand Neapolitan chords.

25. The student will be able to spell Neapolitan triads in all keys.
26. The student will be able to list the altered scale degrees typical of Neapolitan triads.
27. The student will be able to name the most typical inversion used for Neapolitan triads.
28. The student will be able to name the most typical soprano notes used for Neapolitan triads.
29. The student will be able to name the most common keys for use with Neapolitan triads.
30. The student will be able to describe the position occupied by Neapolitan triads in a chord progression.
31. The student will be able to analyze and create harmonic progressions using Neapolitan triads.

The student will be able to recognize, create, and understand modulation using borrowed chords and Neapolitans.

32. The student will be able to describe the types of key relationships that are typical of modulations using borrowed chords and Neapolitan triads.
33. The student will be able to analyze and create harmonic progressions that use borrowed chords and Neapolitan chords to modulate.

The student will be able to recognize, create, and understand augmented sixth chords.

34. The student will be able to list the altered scale degrees typical of augmented sixth chords.
35. The student will be able to describe the typical resolution of the outer voices of an augmented sixth chord.
36. The student will be able to list, create, and recognize the three main types of augmented sixth chords.
37. The student will be able to identify the enharmonic German sixth chord and describe the circumstances under which it can exist.
38. The student will be able to explain the key implications of an augmented sixth chord.
39. The student will be able to describe the position of an augmented sixth chord in a harmonic progression.
40. The student will be able to analyze and create harmonic progressions containing augmented sixth chords.

ASSESSMENT OF COURSE LEARNING OUTCOMES AND COMPETENCIES

Student progress is evaluated through both formative and summative assessment methods. Specific details may be found in the instructor's course information document.

COLLEGE POLICIES AND PROCEDURES

Student Handbook

<https://www.kckcc.edu/files/docs/student-resources/student-handbook-and-code-of-conduct.pdf>

College Catalog

<https://www.kckcc.edu/academics/catalog/index.html>

College Policies and Statements

<https://www.kckcc.edu/about/policies-statements/index.html>

Accessibility and Accommodations

<https://www.kckcc.edu/academics/resources/student-accessibility-support-services/index.html>