SYLLABUS

DATE OF LAST REVIEW: 02/2013
CIP CODE: 24.0101
SEMESTER: DEPARTMENTAL SYLLABUS
COURSE TITLE: Music Theory III
COURSE NUMBER: MUSC0213
CREDIT HOURS: 4
INSTRUCTOR: DEPARTMENTAL SYLLABUS
OFFICE LOCATION: DEPARTMENTAL SYLLABUS
OFFICE HOURS: DEPARTMENTAL SYLLABUS
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KCKCC issued email accounts are the official means for electronically communicating with our students.

PREREQUISITES: MUSC0112, Music Theory II

REQUIRED TEXT AND MATERIALS: Please check with the KCKCC bookstore, http://www.kckccbookstore.com/, for the required texts for your particular class.

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 sightsinging, dictation, rhythm, and keyboard skills.

METHOD 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, and 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
EXPECTED LEARNER OUTCOMES:

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 LEARNER OUTCOMES:
Assessment will take place through written graded exercises that allow students to demonstrate their mastery of each topic, through graded keyboard harmony exercises, through graded sightsinging and rhythm exercises, through graded melodic and rhythm dictation exercises, and through a mid-term and final exam.

SPECIAL NOTES:
This syllabus is subject to change at the discretion of the instructor. Material included is intended to provide an outline of the course and rules that the instructor will adhere to in evaluating the student’s progress. However, this syllabus is not intended to be a legal contract. Questions regarding the syllabus are welcome any time.

Kansas City Kansas Community College is committed to an appreciation of diversity with respect for the differences among the diverse groups comprising our students, faculty, and staff that is free of bigotry and discrimination. Kansas City Kansas Community College is committed to providing a multicultural education and environment that reflects and respects diversity and that seeks to increase understanding.

Kansas City Kansas Community College offers equal educational opportunity to all students as well as serving as an equal opportunity employer for all personnel. Various laws, including Title IX of the Educational Amendments of 1972, require the college’s policy on non-discrimination be administered without regard to race, color, age, sex, religion, national origin, physical handicap, or veteran status and that such policy be made known.

Kansas City Kansas Community College complies with the Americans with Disabilities Act. If you need accommodations due to a documented disability, please contact the Director of the Academic Resource Center at 913-288-7670.