Unit 5 Harmony & Voice Leading II: Chord Progressions & Pre-dominant Function

Content Area: **Music**
Course(s): **AP Music Theory**
Time Period: **January**
Length: **4 weeks (7-8 class blocks)**
Status: **Published**

Enduring Understandings

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

To intensify the establishment of key, predominant chords are frequently inserted, resulting in the following order of functions within a harmonic progression or melodic phrase—tonic-predominant-dominant-tonic.

The Lowercase Roman number 6 (Uppercase Roman number 6)chord can function as a tonic substitute or as a weaker predominant chord.

The mediant triad is rarely used in harmonic progressions of 18th-century style. The mediant triad in a minor Key - Uppercase Roman number 3 - Appearsmore often in its role as representing the relative major key.

Cadences, such as the plagal cadenceUppercase Roman number 4 (lowercase Roman number 4) to Roman uppercase Roman number 1 (lowercase Roman number 1)and Phrygian half cadenceLowercase Roman number 4 to Uppercase Roman number 5,minor only—use predominant function as they conclude a phrase. The deceptive cadence avoids the Uppercase Roman number 5 to Uppercase Roman number 1resolution of authentic cadences by having a non-tonic chord substitute for tonic.

In composing tonal music, care must be taken in the use of second-inversion triads, or Six fourchords, as they may only appear in four specific contexts: cadential Six four, neighboring or pedal Six/four, passing Six/ four and arpeggiated Six/four patterns.

Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

When part-writing a passing six/four chord, the fifth of the six/four chord should be doubled, and all voices should move in stepwise motion.

Essential Questions

How do 18th-century voice-leading conventions and procedures regulate interactions of four voices in

harmony?

How and why are embellishing tones included in compositions?

How can motives be developed and transformed?

Content

Vocabulary

Texture

Plagal Cadence

Half Cadence

Deceptive Cadence

Authentic Cadence

Imperfect Authentic Cadence

Perfect Authentic Cadence

Cadential 6/4 progression

Predominant (IV) Chord and (ii) Chord

The (vi) Chord

The (iii) Chord

Predominant Seventh Chords

Skills

Learning Objectives: The student will be able to

- Identify half steps and whole steps.
- Identify the function of a pitch and its relationship to a tonic and its place in a scale.
- Identify major keys and key signatures in notated music
- Describe beat division and meter type.
- Describe time signature in written and performed music.
- Identify and sight-sing rhythmic patterns in simple and compound meter
- Identify and apply tempo markings in notated and performed music. Sight-sing a notated melody and

apply all appropriate markings for: tempo, dynamics and articulation.

- Identify dynamic markings and dynamic changes in notated and performed music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music
- Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.
- Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.
- Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.
- Identify and describe harmonic function within a chord progression in notated and performed music
- Identify by sight and sound Plagal, Deceptive, Half, Authentic, Phrygian Half Cadences
- Write on musical staff paper and/or Musescore Notation Processing Software, Plagal, Deceptive, Half, Authentic, Phrygian Half Cadences
- Write ii7 to 6/4 chord cadential progressions

Resources

Textbooks:

Tonal Harmony Kostka, Payne, Almen Seventh Edition McGraw Hill

Exercises from: Ottman, Robert W., and Nancy Rogers. *Music for Sight Singing.* Upper Saddle River, NJ: Pearson

AP Music Theory Worksheets - Key Signatures

Online resources:

Teoria.com

MusicTheory.net

YouTube tutorial

As per the College Board:

AP Music Theory classroom includes a piano or electronic keyboard and sound reproduction equipment. Please note that music played on a computer may not enable students to hear the bass, so such sound reproduction may not be ideal for this course. For recording, students can use iPads, computers, or handheld digital recorders. Chromebooks can be used during the course and may be used on the exam if permission is granted by the College Board by March 1.

Standards

Ref's	Standard ID	Description
0x	VPA.1.1.12	All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
0x	VPA.1.1.12.B	Music
0x	VPA.1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
0x	VPA.1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
0x	VPA.1.3.12	All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
0x	VPA.1.3.12.B	Music
0x	VPA.1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.