

# Unit 7 Harmony & Voice Leading IV: Secondary Function

Content Area: **Music**  
Course(s): **AP Music Theory**  
Time Period: **March**  
Length: **4 weeks (8-9 Class Blocks)**  
Status: **Published**

## Enduring Understandings

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The particular key that starts and ends a given work is that work's tonic, or primary, key. However, scale degrees or chords other than the tonic may be made to sound as if they are temporary tonics; the process of achieving this is called tonicization.

The most common way to effect tonicization is through use of a secondary dominant (or applied dominant) chord. A major or minor triad other than the actual tonic chord is preceded by its own dominant chord, the secondary (or applied) dominant, allowing the original triad to be felt as a temporary tonic (i.e., tonicized).

When part-writing secondary dominants, all doubling and voice-leading considerations of normal dominant chords should be maintained (e.g., chordal sevenths resolving down by step).

As with secondary (or applied) dominants, secondary leading-tone chords or secondary diminished seventh chords (also referred to as applied leading-tone chords or applied diminished seventh chords) may also be used to tonicize any major or minor triad in a given key. Secondary leading-tone chords are diminished triads and diminished seventh chords (fully or half-diminished) whose root is the leading tone of the chord being tonicized.

When part-writing secondary leading-tone chords, all doubling and voice-leading considerations of normal leading-tone chords should be maintained (e.g., chordal sevenths resolving down by step).

## Essential Questions

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What causes musical passages to sound as though they briefly shift keys?

How can tonicization be achieved?

## Content

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### Vocabulary

Secondary Dominant Chord

Voice Leading

Strophic Form

Sequential Motif

Fugue

Canon

Ternary

Binary

Theme and Variation

## **Skills**

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### **Learning Objectives: Students will be able to**

- Identify and describe tonicization in notated and performed music.
- Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century 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. (This skill is applied in tasks dealing specifically with music of the Western European common practice era)

Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

Identify and apply the procedures of 18th-century voice leading through—

- a. score analysis
- b. error detection
- c. writing exercises
- d. contextual listening

## Resources

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Tonal Harmony Kostka, Payne, Almen Seventh Edition McGraw Hill

Scored for Listening: A Guide to Music

Sight Singing: Pitch, Interval, Rhythm Samuel Adler

### Online Resources:

International Music Score Library: [www.imslp.org](http://www.imslp.org)

Software for practice exercises: [Harmonia](#):

[ForScore](#): Digital Music Library

[Hook Theory](#): Website for music theory exercises

## Standards

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| 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.  |