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

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

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

How can tonicization be achieved?

Content

Vocabulary

Secondary Dominant Chord

Voice Leading

Strophic Form

Sequential Motif

Fugue

Canon

Ternary

Binary

Theme and Variation

Skills

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

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

Software for practice exercises: Harmonia:

ForScore: Digital Music Library

Hook Theory: Website for music theory exercises

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.