Unit 6 Harmony & Voice Leading III: Embellishments, Motives, & Melodic Devices

Content Area: **Music**
Course(s): **AP Music Theory**
Time Period: **Marking Period 1**
Length: **4 weeks (7-8 Class blocks)**
Status: **Published**

Enduring Understandings

To expand individual lines and/or intensify expression, composers often enrich a chordal framework with various types of decorative notes, or embellishing tones. When these notes lie outside the pitch content of the prevailing chord they are called nonharmonic tones, or non-chord tones. Most nonharmonic tones may be classified as a specific type (e.g., passing tone), based on the way the nonharmonic tone is melodically approached and resolved.

Common classifications of nonharmonic tones also include anticipation, escape tone, appoggiatura, and pedal point.

Common classifications of nonharmonic tones also include suspension (including rearticulated suspension and chain of suspensions) and retardation.

Form— Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

To enrich their works, composers often develop motives, melodic segments, or entire melodies using melodic procedures that transform those original ideas in various ways and are therefore sometimes called motivic transformation or thematic transformation.

Rhythmic devices—Musicians use established rhythmic devices to expand expressive possibilities. These devices often achieve their effect by challenging the regularity of meter or transforming rhythmic patterns.

Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size: for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Melodic sequence may occur with a corresponding harmonic sequence.

Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment.

Essential Questions

Pitch

How can non-chord tones create linear flow and interest within a harmony?

Rhythm

How are melodic and rhythmic procedures used to affect the structures and sound qualities of music?

Form

What is the relationship of motives and phrases?

Content

Vocabulary

Neighbor Tones

Passing Tones

Escape Tones

Suspension

Retardation

Sequence

Motive

Anticipation

appoggiatura

pedal point

Skills

Identify types of *embellishing tones*, including nonharmonic tones, in—

a. performed music

b. notated music

Embellishing Tones: Writing Passing Tones and Neighbor Tones--

Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals

Embellishing Tones: Identifying Anticipations, Escape Tones,

Appoggiaturas, and Pedal Points

Identify the basic units of *phrases* (i.e., motives) and melodic/rhythmic procedures involving these units in—

a. performed music

b. notated music

Rhythmic patterns can be transformed. Two of the most common ways to transform a rhythmic pattern are by augmentation and diminution.

Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size—

Resources

Tonal Harmony Kostka, Payne, Almen Seventh Edition McGraw Hill

Sight Singing: Pitch, Interval, Rhythm Samuel Adler

Online Resources:

musictheory.net

teoria.com

College Board AP Central Classroom

MuseScore Notation Software

AP Music Theory Released Free Response Questions

YouTube Instructional Videos

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.