Unit 4 Harmony & Voice Leading I: Chord Function, Cadence & Phrase

Content Area: **Music**
Course(s): **AP Music Theory**
Time Period: **December**
Length: **4 weeks (8-9 class blocks)**
Status: **Published**

Enduring Understandings

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.

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.

When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, standard conventions should be followed.

- Notes of a bass line, especially when combined with other voices, can imply full chords and harmonic progressions. Such progressions may be represented through Roman numeral analysis, which may include Arabic numerals to show chord inversion and/or specific voice leading.

- Music is considered to be tonal when the pitch content is organized around a central (or tonic) pitch and all other pitches relate to that central pitch in a pre-established, hierarchical way. This manner of musical organization is based on a system that prevailed in the tradition known as Western music from approximately 1650 to 1900. Common practice is another term used for this type of music.

Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations.

Form--As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. 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.

As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are

produced and distributed, and how they interact to form the totality of sound.

Essential Questions

How are melody and harmony related in voice leading?

What is the purpose of voice-leading?

How do cadences delineate the structure of a musical composition?

What is the effect of interacting voices in a musical passage?

Content

Terminology

Non-harmonic tone

Figured Bass

voice leading

counterpoint

parallel motion

similiar motion

contrary motion

oblique motion

SATB

Leading tone

Bassline

Picardy Third

Half cadence

Imperfect authentic cadence

Deceptive cadence

Perfect Authentic Cadence

Plagal Cadence

Phrygian Cadence

Inverted Triad

Accidentals

Counterpoint

Skills

Demonstrate the Realization of a Figured Bass

Demonstrate Voice Leading practices in the style of JS Bach from a bass line and/or Roman Numerals

The student will demonstrate Harmonic Roman Numeral Analysis of chorales and hymns

Develop sight-singing skills that demonstrate diatonic motion in major keys.

Demonstrate the ability to notate Melodic and Rhythmic Dictation examples which contain dotted rhythms, sixteenth notes and intervals of P4, P5

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music.

Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.

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.

Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.

Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches). [counterpoint]

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

Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.

Identify the beginnings, ends, and lengths of phrases [cadences]

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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

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.