# **Harmony and Voice Leading II**

Content Area: Arts

Course(s): Music Theory
Time Period: Semester 1 & 2
Length: entire MP
Status: Published

## **Standards**

MU.9-12.1.3E.12prof.Cr1a	Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.	
MU.9-12.1.3B.12prof.Cr1a	Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	
MU.9-12.1.3B.12prof.Cr2a	Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.	
MU.9-12.1.3B.12prof.Cr2b	Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).	
MU.9-12.1.3B.12prof.Cr3a	Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	
MU.9-12.1.3B.12prof.Cr3b	Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	
LA.RST.11-12.4	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.	
MU.9-12.1.3B.12prof.Pr4a	Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).	
MU.9-12.1.3B.12prof.Pr4c	Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.	
MU.9-12.1.3B.12prof.Re7a	Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.	
MU.9-12.1.3B.12prof.Re7b	Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.	
MU.9-12.1.3B.12prof.Re9b	Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.	
MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.	
SEL.PK-12.3.3	Demonstrate an understanding of the need for mutual respect when viewpoints differ	
SEL.PK-12.4.1	Develop, implement and model effective problem-solving, and critical thinking skills	
SEL.PK-12.4.2	Identify the consequences associated with one's actions in order to make constructive choices	

## **Enduring Understanding**

1. Students will continue to develop a robust understanding of musical keys, scale degrees, and chord qualities.

- 2. Students will understand the construction and application of melodic sequences in various musical contexts.
- 3. Students will understand the construction and application of harmonic sequences and their function within musical progressions.

## **Essential Questions**

- 1. How can nonchord tones create linear flow and add interest within a harmonic progression?
- 2. How are melodic and rhythmic procedures strategically used to affect the structures and overall sound qualities of music?
- 3. What causes musical passages to sound as though they briefly shift keys, and how can this process of tonicization be achieved?

### **Knowledge and Skills**

- Embellishing Tones: Identifying Passing/Neighbor Tones
- Embellishing Tones: Writing Passing/Neighbor Tones
- Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, Pedal Tones
- Embellishing Tones: Suspension and Retardations
- Motive and Motivic Transformation
- Melodic and Harmonic Sequence
- Tonization through Secondary Dominants
- Part writing of the Secondary Dominant
- Tonization through Secondary Leading Chords
- Part Writing of Secondary Leading Chords

#### Resources

- Barron's Music Theory Textbook
- Piano for listening exercises
- Sight Singing Text
- Technology associated with current lesson
- Staff paper
- Chromebooks
- Google suite/Classroom
- Aurelia software (computer program)
- Musition software (computer program)
- AP Classroom (online)

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- 1. Students will independently be able to recognize and analyze various musical patterns within compositions.
- 2. Students will independently be able to demonstrate proficiency in part writing, specifically incorporating secondary function chords.

### **Assessment**

Assessments

## **Modifications**

Modifications