Music 232
Chapter 7, Harmonic Progressions

These notes are a distillation of Kostka/Payne’s *Tonal Harmony*. They are in no way a substitute for reading and working through the actual textbook.

Overview

- Sequences
- Circle of fifths sequence
- Building from the V-I/i sequence
- Exceptions

I. Harmonic Progression
   A. A Harmonic progression is a series of chords that move (progress) in a goal-oriented manner that is stylistically logical

II. Sequence
   A. A sequence is a pattern immediately repeated in the same voice that begins on a different pitch class
   1. in a TONAL SEQUENCE, the pattern stays in the same key (diatonic sequence), but the interval qualities may change
   2. in a REAL SEQUENCE (also called MODULATING or LITERAL), the pattern is transposed to a new key and the interval qualities stay the same
   3. in a CIRCLE OF FIFTHS (HARMONIC) SEQUENCE, the roots of chords move by descending fifths (or ascending fourths) – to the left on the circle

III. The V-I/i sequence (DOMINANT TO TONIC), representative of the circle of fifths sequence
   A. This is a model sequence in tonal music and informs the way we understand progressions through this textbook
   1. I/i (tonic) is the ultimate goal in any piece
   2. I/i likes to be preceded by V (dominant)
   3. V usually likes to go to I/i (i.e. that is how the two chords FUNCTION)
   4. other chords function at a supportive level (a hierarchically lower level)
   5. the other chords progress to one and other in the same manner (circle of fifths) as V approaches the tonic:

   Major: iii → vii° → ii → V → I with the following additions/exceptions (see page 109 in the textbook for a detailed diagram):
   - iii can go to IV
   - IV can substitute for ii and go to V (or vii°)
   - IV can go to ii
   - IV can go to I (plagal progression)
   - V can go to vi (deceptive progression)
   - vii° can substitute for V
   - vii° can go to V

   - ii and IV function as PREDOMINANT (they usually like to go to V)
   - V and vii° function DOMINANT (they usually like to go to the tonic)

   Minor: vii° → iii → vi → ii° → V → i with the following additions/exceptions (see page 109 in the textbook for a detailed diagram):
   - III can go to iv
   - iv can substitute for ii° and go to V (or vii°)
   - iv can go to ii°
   - iv can go to I (plagal progression)
   - V can go to VI (deceptive progression)
   - vii° can substitute for V
   - vii° can go to V
   - v° (minor) can go to iv° and then to V (dominant) as part of a descending bass line (LAMENT)