

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 text book.

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 – 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^o)
- IV can go to ii
- IV can go to I (plagal progression)
- V can go to vi (deceptive progression)
- vii^o can substitute for V
- vii^o can go to V

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

Minor: VII - III – VI – ii^o – 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^o and go to V (or vii^o)
- iv can go to ii^o
- iv can go to i (plagal progression)
- V can go to VI (deceptive progression)
- vii^o can substitute for V
- vii^o can go to V
- v⁶ (minor) can go to iv⁶ and then to V (dominant) as part of a descending bass line (LAMENT)