

## Music 232

### 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<sup>o</sup>)
- IV can go to ii
- IV can go to I (plagal progression)
- V can go to vi (deceptive progression)
- vii<sup>o</sup> can substitute for V
- vii<sup>o</sup> can go to V
  
- ii and IV function as PREDOMINANT (they usually like to go to V)
- V and vii<sup>o</sup> function DOMINANT (they usually like to go to the tonic)

**Minor: VII - III – VI – ii<sup>o</sup> – 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<sup>o</sup> and go to V (or vii<sup>o</sup>)
- iv can go to ii<sup>o</sup>
- iv can go to i (plagal progression)
- V can go to VI (deceptive progression)

- vii<sup>o</sup> can substitute for V
- vii<sup>o</sup> can go to V
- v<sup>6</sup> (minor) can go to iv<sup>6</sup> and then to V (dominant) as part of a descending bass line (LAMENT)

### Questions to Consider

Define *progression*

Define *sequence*

Explain the difference between a *tonal* and *real* (or *modulating*) sequence

Define *modified sequence*

Define *circle of 5ths progression*

Typically speaking, how "far back" do the roman numerals go in circle of 5ths based harmonic progressions?

What chord can substitute for the V chord, what inversion is it usually in and what function does it share with V?

Define voice exchange and what is a typical example of it?

What chord can substitute for the ii (or ii<sup>o</sup>) chord and what function does it share with ii (or ii<sup>o</sup>)?

What is the V to vi (or VI) progression called?

What is the IV to I (or iv to i) progression called?

When is the minor v used and in what inversion is it usually found?