Chapter 7 – Harmonic Progressions

MUS 112 – Molloy College

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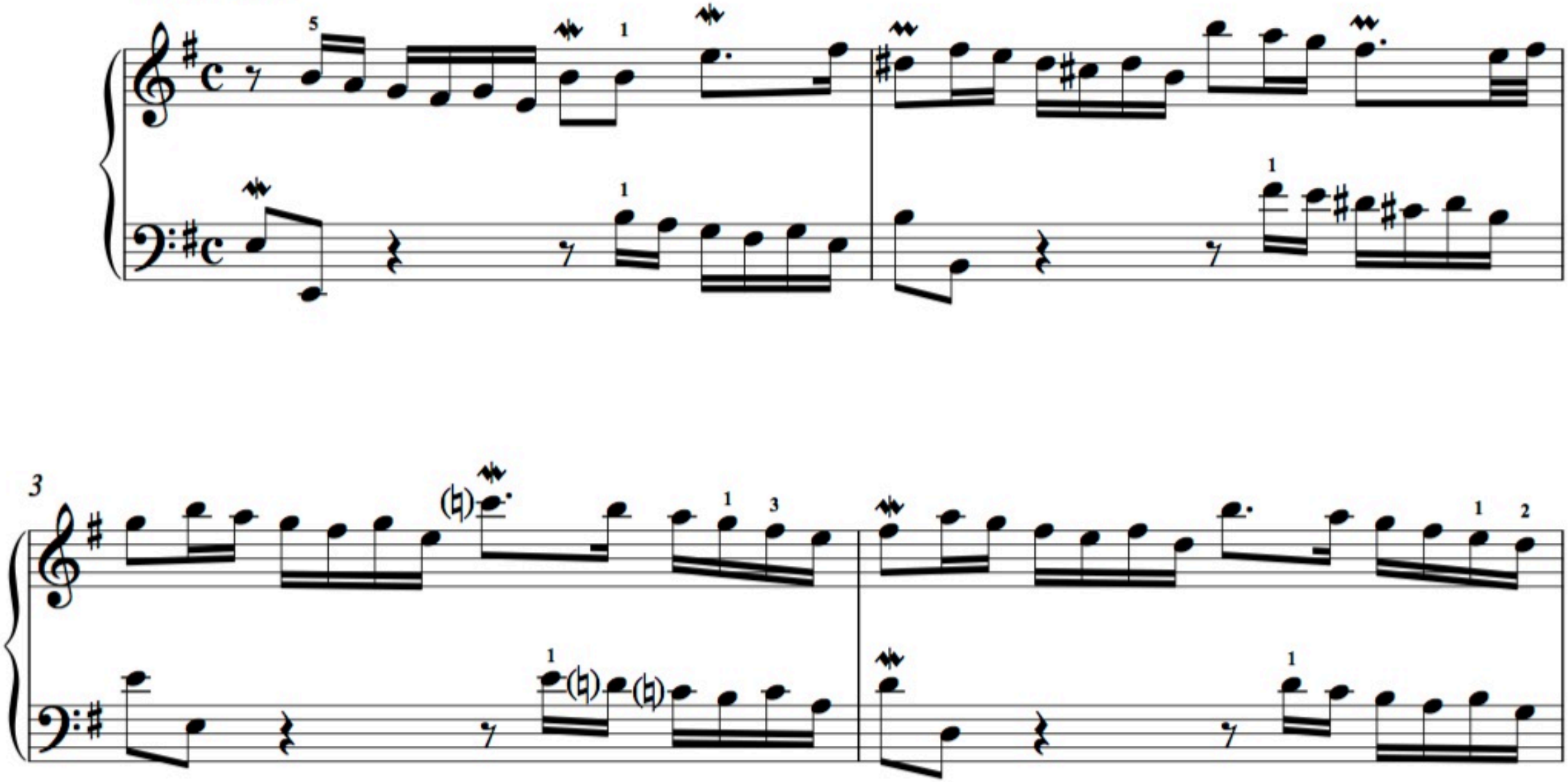
Sequence & Imitation

- Sequence
  - A pattern that is repeated immediately in the same voice but that begins on a different pitch class.
  - Tonal
    - keep the pattern in a single key, which means that modifiers of the intervals (major, minor, and so on)
  - Real
    - transposes the pattern to a new key
  - Modified
    - the repetitions of the pattern are neither tonal nor real
- Imitation
  - Repetition between two or more voices
    - Can be tonal, real, or modified

Inventio 7



Circle of Fifths Progression

- A sequential pattern where the roots of chords move be descending fifths.

The I and V chords

- The root progression of down a 5^{th} is the most basic progression in tonal music.
- We find it when moving from V to I.
- or functionally speaking: **Dominant** to **Tonic**

The II Chord

- If we extend our circle of fifths back one chord, we arrive at the II chord.
- II pulls so strongly to the dominant chord that it functions is called **pre-dominant**

The VI chord

- If we extend our circle of fifths back one chord, we arrive the VI chord.
- It pulls strongly to the ii chord

- vi – ii –V – I

III chord

- Back another 5th brings us to the III chord
- III leads to VI
- iii – vi – ii – V – I

- HOWEVER!
- iii is a fairly rare harmony in the major mode. I^6 is much more common
  - Both have ^3 in the bass

VII chord

- Back another fifth bring us to the viiº chord
- This is where the pattern changes.
- viiº acts as a substitute for V, so it pulls towards I.
- viiº has a **dominant function**

The IV chord

- The IV chord has a pre-dominant function and moves to V or viiº
  - It can **prolong** the pre-dominant function by moving to ii before moving to V.

- On occasion it can move towards I in a **plagal progression.**

Common Exceptions

- Deceptive cadence, V to vi
- iii to IV