

Chapter 7 – Harmonic Progressions

MUS 112 – Molloy College

March 22, 2017

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

The first system of the musical score for 'Inventio 7' consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a finger number '5' above the first eighth note and a first-finger trill '1' above a dotted quarter note. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a first-finger trill '1' above a dotted quarter note. Both staves feature various musical ornaments, including mordents and grace notes, and are divided by a double bar line.

The second system of the musical score for 'Inventio 7' consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a finger number '3' above the first eighth note, a first-finger trill '(1)' above a dotted quarter note, and finger numbers '1' and '3' above subsequent eighth notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a first-finger trill '1' above a dotted quarter note and a first-finger trill '(1)' above a dotted quarter note. Both staves feature various musical ornaments, including mordents and grace notes, and are divided by a double bar line.

Circle of Fifths Progression

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

The I and V chords

- The root progression of down a 5th 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 its function 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. I⁶ is much more common
 - Both have [^]3 in the bass

VII chord

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

The IV chord

- The IV chord has a pre-dominant function and moves to V or vii°
 - 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