

Tonal Harmony - Chapter 7 Outline (p. 105-123)

Complete the following outline using the text as your guide. READ CAREFULLY. If you have questions, write them down so we can discuss them in class. Also, complete each self-test as you make your way through the chapter. Be ready to discuss everything on this outline during the next class period.

Harmonic Progression

- I. Introduction
 - a. Theorize: Why do certain chords want to resolve certain ways? Did composers think about this when they wrote the music?
 - b. Theorize: Did composers in the Baroque era think about the V-I relationship, or did they just write because it sounded “real good”?
 - II. Sequences and the Circle of Fifths
 - a. Sequences
 - i. Diatonic –
 - ii. Chromatic –
 - iii. Tonal sequence – diatonic/chromatic (circle one) -
 - iv. Real sequence – diatonic/chromatic (circle one) –
 - v. Imitation – occurs in a _____ voice than a sequence
 - b. Circle of Fifths
 - i. Roots consisting of descending _____ or ascending _____.
 - ii. Draw a circle of descending fifths (ascending fourths) with C being at 12 o'clock
- C
- III. Alberti Bass – where a triad is arpeggiated in the bass of a given piece of music (not just static chords) – usually broken up to give some rhythmic motion to the music
 - IV. The I and V chords
 - a. The V – I chord is a very strong progress, because it consists of the _____ _____.
 - b. A V^7 chord has a strong pull than the V because it consists of an interval of a _____, which has the tendency to resolve inward. Realize the chord on a piece of staff paper if you are not sure why.
 - V. The ii chord
 - VI. The vi chord
 - VII. The iii chord
 - a. The iii chord does not occur very often.
 - VIII. The vii chord
 - a. The vii° chord usually acts as a substitute for the _____ chord. Why?
 - b. What interval does the vii° contain that makes it a strong progression to the I chord?
 - IX. The IV Chord

- a. What is a IV – I progression called? _____. We will discuss this later. It is also known as an “amen” cadence.
 - b. IV is a substitute for _____. Why? Realize the chord on a sheet of staff paper to see why. (hint: common tones)
- X. Common exceptions [and progressions]
- a. Draw the table shown on page 116 (you will need this! It is very important for tonal writing)
 - b. Theorize: Why is a V – vi progression called a “deceptive cadence?”
- XI. Differences in the minor mode
- a. Draw the table shown on page 116
 - b. A III chord in minor is also found in the relative major mode as what chord? _____
- XII. Harmonizing a simple melody
- a. List the steps you should follow
 - i.
 - ii.
 - iii.
 - b. Avoid all parallel octaves and fifths (follow good voice leading principals)
 - c. Try example 7-21 without looking at example 7-22. You can use the chords given to you in 7-21, just remember to use the common progressions listed above in number IX.