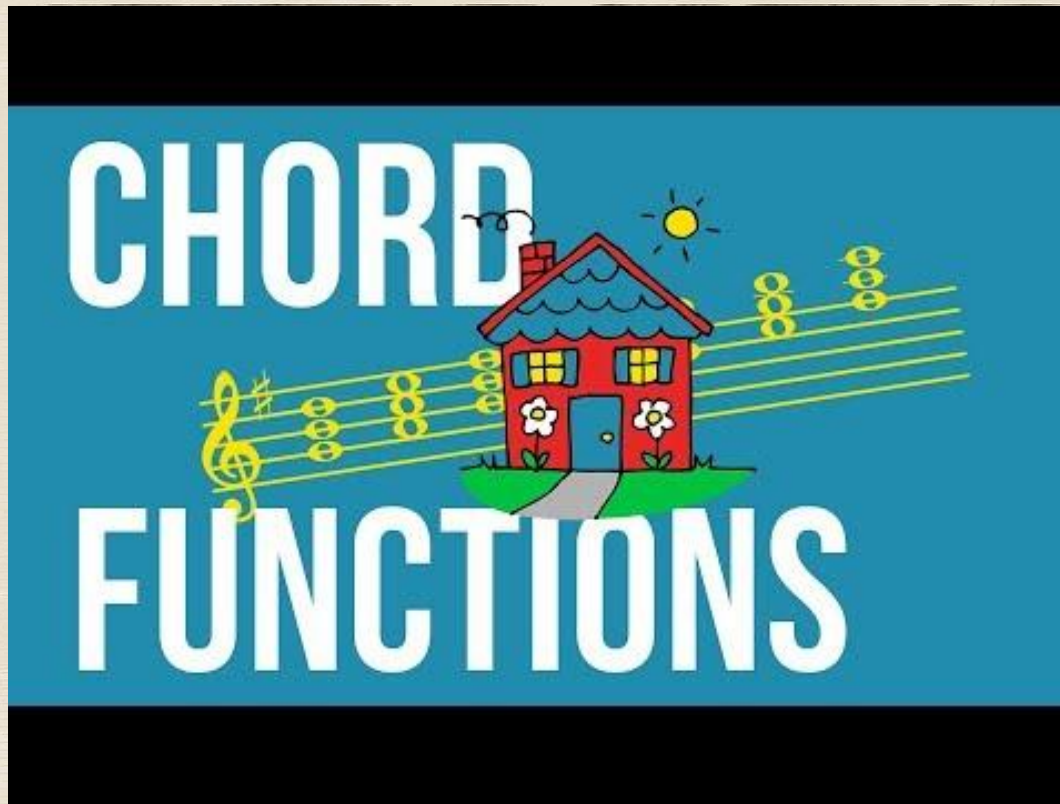


# CHORD PROGRESSION HARMONIC PROGRESSION

A SUCCESSION OF CHORDS THAT HAVE THE FUNCTION OF  
ESTABLISHING OR CONTRADICTING A TONALITY



Chord Functions - Two Minute Music Theory Number 48  
<https://www.youtube.com/watch?v=tBWkqhnpXw4&feature=youtu.be>

# TONIC CHORDS = HOME

THE TONIC CHORD

MAJOR = I

MINOR = i

THE ULTIMATE GOAL OF ANY  
TONAL PIECE IS THE TONIC TRIAD.  
THE TONIC TRIAD IS MOST OFTEN  
PRECEDED BY THE V OR V7 CHORD.

# PRE-DOMINANT CHORDS = AWAY ARE DOMINANT PREPARATION (IT LEADS US TO THE DOMINANT)

THE SUPERTONIC TRIAD

MAJOR = II

MINOR = II<sup>°</sup> IN MINOR II<sub>6</sub> IS PREDOMINATELY USED

THE SUBDOMINANT TRIAD

MAJOR = IV

MINOR = iv

THE SUPERTONIC TRIAD GENERALLY FUNCTIONS AS A  
DOMINANT PREPARATION (II-V)

(IV-V). HOWEVER IT RARELY FOLLOWS V.

THE SUPERTONIC TRIAD MAY BE PRECEDED BY TONIC  
OR SUBDOMINANT CHORDS.

I II V  
I II<sup>°</sup> V  
IV II V  
iv II<sup>°</sup> V

# DOMINANT CHORDS = RETURNING

THE DOMINANT TRIAD OR 7<sup>TH</sup> CHORD

MAJOR = V

MINOR = v OR V (HARMONIC MINOR)

THE LEADING TONE CHORD

MAJOR = vii<sup>°</sup>

MINOR = VII

THE LEADING TONE TRIAD IS USED AS DOMINANT FUNCTION (IT ACTS LIKE V).

IT IS MOST FREQUENTLY FOUND IN 1<sup>ST</sup> INVERSION

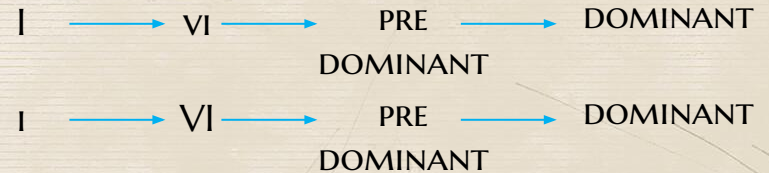
# WHERE DO THE VI AND III CHORDS FIT IN?

III & III CHORDS – DON'T DO IT!  
USE I<sub>6</sub> OR I<sub>6</sub> INSTEAD

MAJOR = VI  
MINOR = VI

IS A KIND OF TONIC SUBSTITUTE OR WEAK PRE  
DOMINANT CHORD. YOU CAN USE A VI CHORD  
BEFORE A PRE-DOMINANT CHORD.

USUALLY:



HOME  AWAY  RETURNING  HOME

TONIC  PRE-DOMINANT  DOMINANT  TONIC

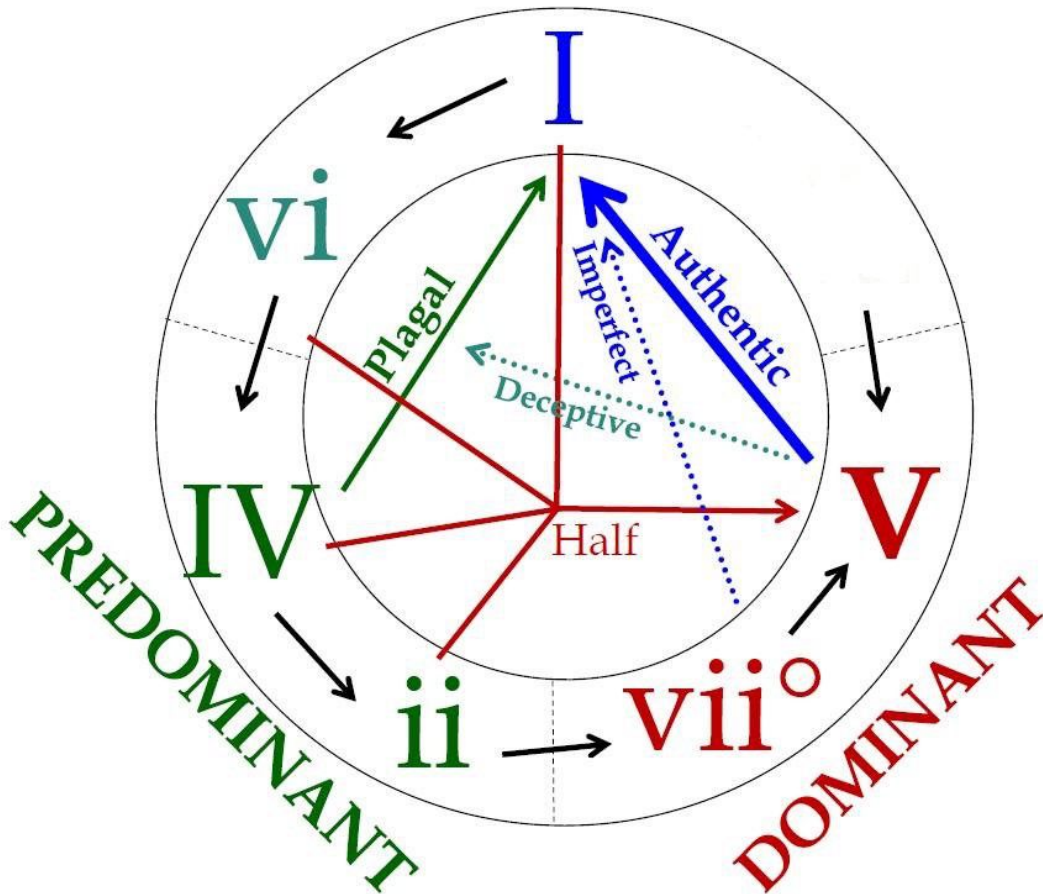
I  ii, IV  V or vii<sup>o</sup><sub>6</sub>  I

i  ii<sub>6</sub>, iv  V or VII<sub>6</sub>  i

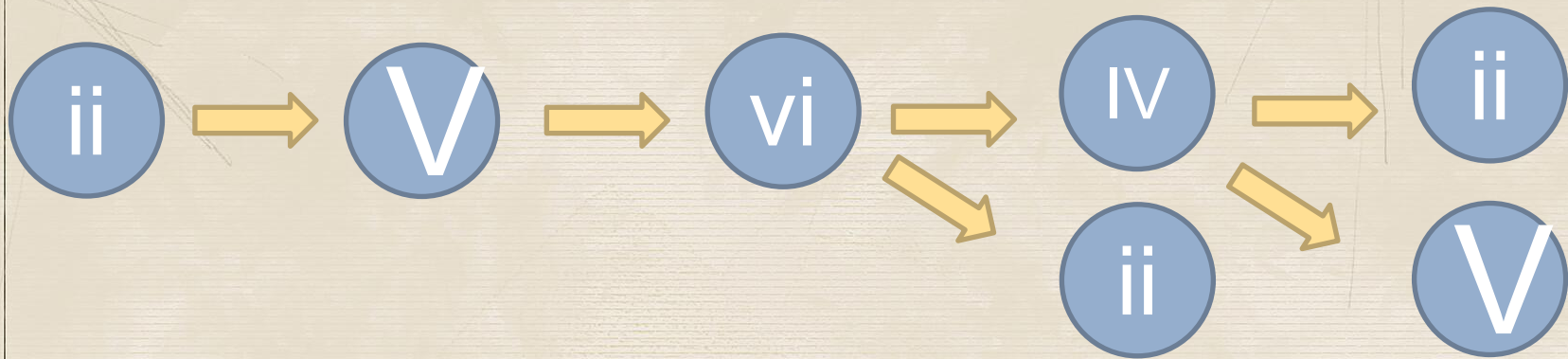
VI & vi FIT

HERE IF USED

# TONIC







## CHORD CHARTS ARE YOUR FRIEND!!!

<b>I</b>	<b>ii</b>	<b>iii</b>	<b>IV</b>	<b>V</b>	<b>vi</b>	<b>vii°</b>

MINOR

<b>i</b>	<b>ii°</b>	<b>III</b>	<b>iv</b>	<b>V</b>	<b>VI</b>	<b>VII</b>

# OTHER TERMS TO KNOW...

**HARMONIC RHYTHM** – THE RATE AT WHICH CHORDS CHANGE IN THE MUSIC (USUALLY THE MACROBEAT)  
-THE RATE OF HARMONIC CHANGE

**NEIGHBOR CHORD** – A THREE CHORD PROGRESSION WHERE THE BASS NOTE REMAINS STATIONARY, UPPER VOICES MOVE TO NEIGHBORS AND BACK

**TONICIZATION** – USING A PITCH OTHER THAN THE OVERALL TONIC AS A TEMPORARY TONIC IN A COMPOSITION

**PICARDY THIRD** – IS A MAJOR TONIC CHORD THAT ENDS A SECTION IN A MINOR KEY

**VOICE EXCHANGE** – A CHROMATIC SEQUENCE IN WHICH THE BASS AND ANOTHER VOICE IN THE TEXTURE MOVE IN CONTRARY MOTION

The image shows a musical score in 4/4 time, key of B-flat major (two flats). The score is written for piano with a grand staff (treble and bass clefs). The first two measures show a progression of chords: a triad of B-flat, D-flat, and F (B-flat major triad), followed by a dyad of B-flat and D-flat. The third measure shows a dyad of B-flat and F. The fourth measure shows a dyad of B-flat and D-flat. The bass line consists of a single note, B-flat, in each measure. The treble line consists of a single note in each measure: B-flat, D-flat, F, and D-flat. The notes in the treble line are connected by a line, and the notes in the bass line are connected by a line. The text "voice exchange" is written above the treble line in the third measure. Below the bass line, the numbers "6 6 6" are written under the first three measures. In the fourth measure, there are two notes: a half note B-flat and a half note D-flat, with the text "or" between them.