

Harmonic Expectations

Harmonic Dictation Inferences to Make Regarding Solfege in the Bass Line

- “Fa” in the bass - listen for quality if it sounds major assume a IV chord (fa, la or do in soprano) if it sounds minor assume ii_6 (re, la in soprano)
- “So So Do” cadence in the bass is probably $I_6 V^{(7)} I$ or $i_6 V^{(7)} i$
- “Fa So Do” cadence in the bass is probably $ii_6 V^{(7)} I$ or $ii_5 V^{(7)} I$ - or (i) in either case
- “La So Do” cadence in the bass is probably $vi V I$ or $VI V i$
- “Do-Do” in the bass is probably $I IV_4$ or $i iv_4$ often used in the beginning of a progression to prolong tonic function
- “Re” in the bass is probably ii or vii°_6 vii°_5 or $VII_6 VII_5$

Inferences to Make Regarding Chord Progression

- Assume all minor is harmonic minor and include the raised leading tone and V not v
- IV (iv) may go to ii° but ii° may not go to IV (iv)
- IV, iv, ii° , or ii_6 should not follow V
- I, i should not follow VI, vi
- The vii° (VII) chord is usually used a vii°_6 or vii°_5 resolving to I (i) or I_6 (i_6)
- The only correct resolution of V_4 is to I_6 (i_6)
- Circle progression is common
 I, IV, vii° , vi, ii, V, I in major
 i, iv, vii° or VII, VI, ii° , V, i in minor
- Bass line progression by 3rds is common
 I vi IV ii°_6 I
 I vi IV ii VI
 i VI iv ii°_6 or VII i
 i VI iv ii° ii° V I
- Bass line progression by 2nds is common
 I IV VI
 i iv V i
 I vi IV_6 V
 i VI iv_6 V

Use $\frac{6}{4}$ Chords carefully - they should only be pedal, passing, cadential, neighbor or arpeggiated

CHORD	LEADS TO:
I or i	Any other chord
ii or ii°	V, v, vii°
IV or iv	I, i, ii , ii° , V, v, vii°_6 or $\frac{6}{5}$
V or v	I, i, vi, VI (deceptive cadence)
vi or VI	ii , ii° , IV, iv, V, v
Vii°_6 or VII_6 or $\frac{6}{5}$	I, i