Chapter 17 The Fundamental Harmonic Progression, I V I

In this chapter you will:
1. Find the fundamental harmonic progression in a chart
2. Find a progression with strong root movement
3. Find the fundamental harmonic progression in another chart
4. Expand the tonic triad with lower neighbors
5. Write the fundamental harmonic progression using CTS
6. Harmonize 2 as an upper neighbor
7. Insert passing tones
8. Avoid augmented 2nds

17.1 Find the fundamental harmonic progression in a chart

Chapter 17 begins a concept of expanding harmonies which will continue until the end of these workbooks. A simple progression will expand, one chord at a time, and you will learn the voice leading for each chord as it is introduced into the progression. The sequence of chords follows that in a book by Aldwell and Schachter:[1]

•In Worksheet 17.4 the tonic triad (I) will expand to form the fundamental harmonic progression:

I V I

In this progression, movement from I to V, like movement away from the familiarity of home, creates some tension. Returning to I, then, releases that tension, just like a return back home.

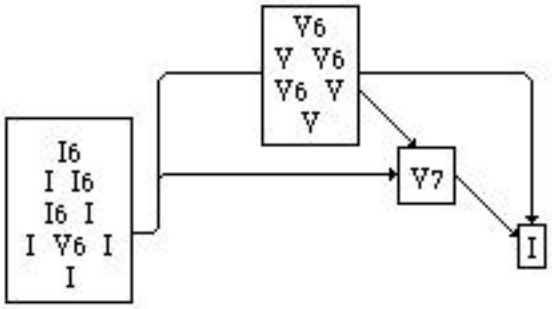
•The initial tonic and the dominant (V) in the fundamental harmonic progression will themselves expand or be elaborated. For instance the initial tonic harmony will move to its first inversion, $I^{6}_{/3}$, without changing the impression of an opening tonic. (The figures $^{6}_{/3}$ are usually abbreviated ^{6})

I I^{6} V I

•Other chords will elaborate the main harmonies as well. For instance V^{6} will expand the initial tonic when it is inserted between two I chords:

I V^{6} I V I

•The following chart shows these expansions and the addition of a V^{7} chord. This is the chart which introduces Chapter 21 at the beginning of the next workbook.



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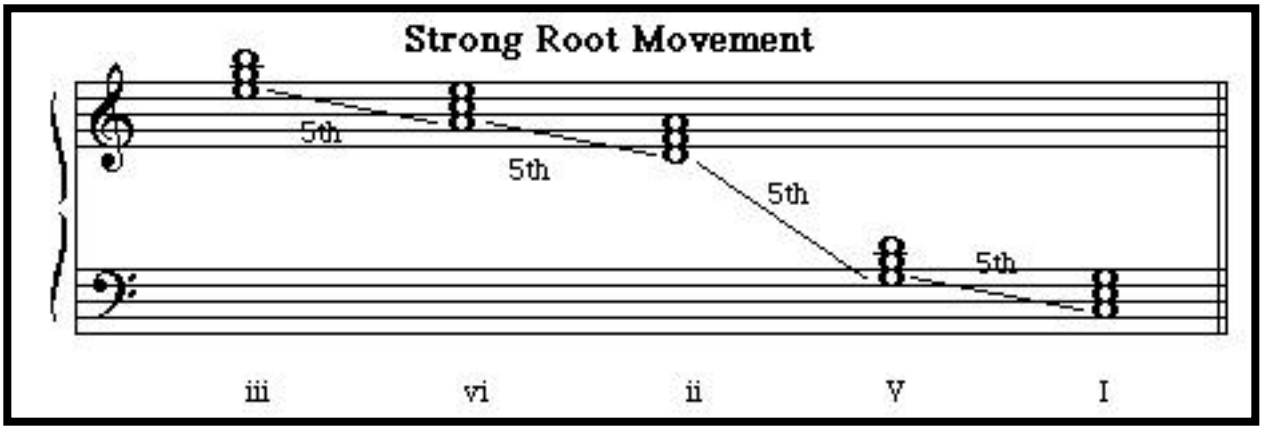
1. CIRCLE the chords of the fundamental harmonic progression in the above chart.
2. Another term for an expanded harmony is an _____ harmony.
3. The I chord is also called the _____ chord.
4. The V chord is also called the _____ chord.

[1] Aldwell, E. & Schachter, C. *Harmony and Voice Leading* (NY: Harcourt, Brace and Jovanovich, 1989).

17.2 Find a progression with strong root movement



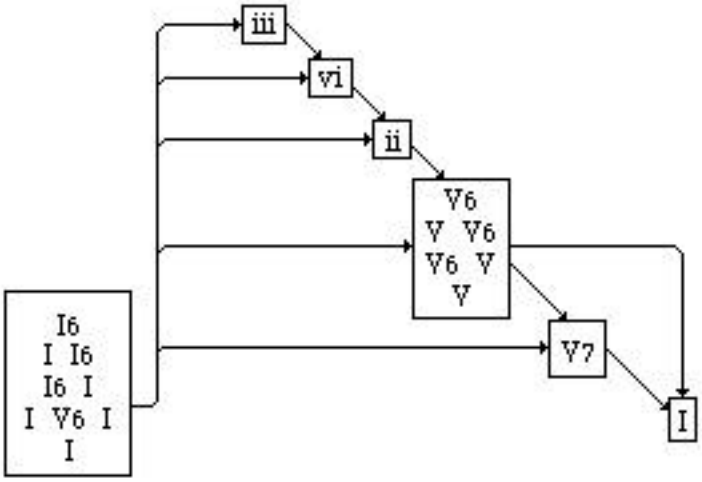
•Remember that I moves to the dominant in the fundamental harmonic progression rather than to some other harmony. The triad built on 5̂ leads more convincingly back to I than does any other triad in the key. (The importance of 5̂ has acoustic origins: 5̂ is the first note of the overtone series after 1̂.) So the V I progression creates a release of tension and a sense of direction beyond that of returning "home" from any other chord. For this reason V I is called a strong harmonic progression.

•All progressions in which the root falls by perfect fifth, as it does from V to I, are strong progressions. So, as shown at the top of the page, iii moves strongly to vi, vi moves strongly to ii, and ii moves strongly to V.

•In addition to the elaborations on the previous page, iii, vi and ii will expand the fundamental harmonic progression into a series of strong progressions when they are inserted between I and V:

I iii vi ii V I

•The following chart includes these insertions and the elaborations on the previous page:



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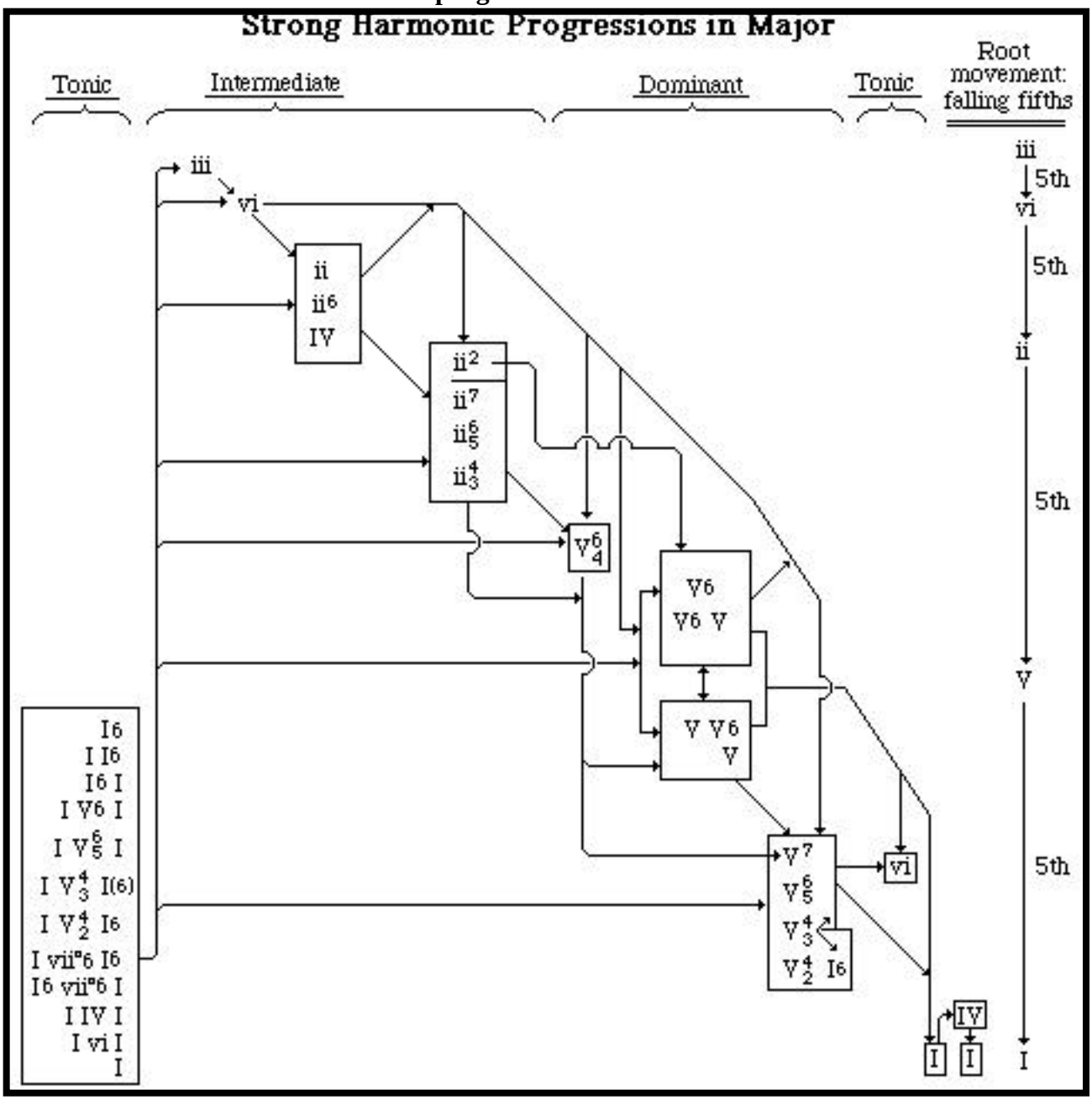
1. CIRCLE, in the above chart, the chords of the following progression: I6 I vi ii V V6 I.
2. TRACE the arrows between the chords of this progression and make them bold.

17.3 Find the fundamental harmonic progression in another chart



Although you do not need to understand the details of the above chart now, it gives you a glimpse of what you will be studying. By the end of these workbooks the charts on the previous pages will expand into this chart of strong harmonic progressions (not including those in minor).

Strong progressions are the most common ones in tonal music and they often signal structurally important spots in a piece. However, these are not the only progressions that "sound good" or that are "allowable." Occasionally composers do not want a strong sense of direction in their music. Nevertheless composers are always aware of which progressions are strong and which ones are weak, and composers always choose their harmonies accordingly.

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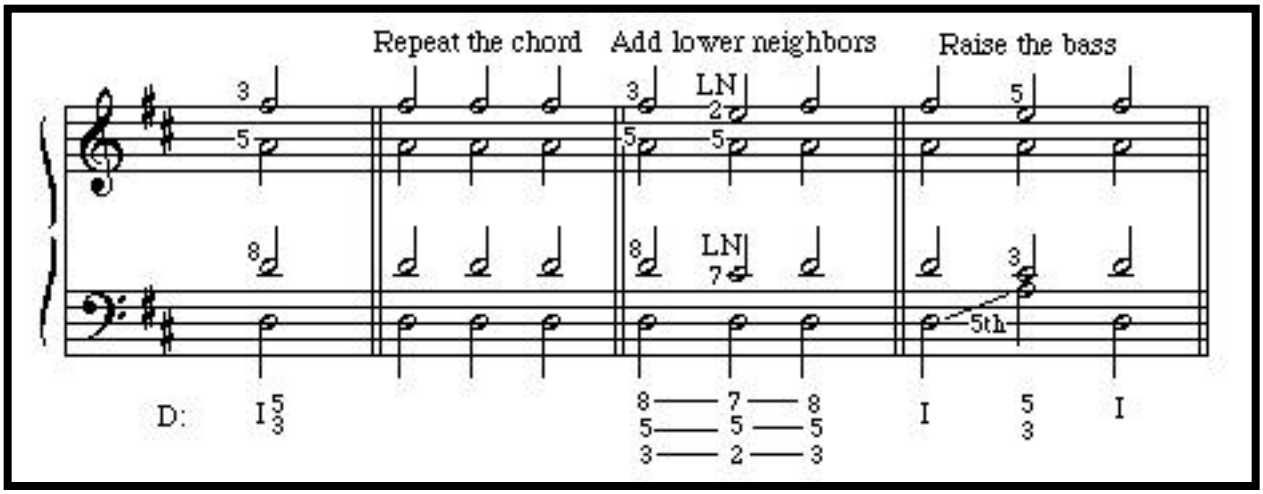
1. CIRCLE the fundamental harmonic progression in the above chart.
2. TRACE the arrows between the chords of this progression and make them bold.

17.4 Expand the tonic triad with lower neighbors



•The tonic triad (I) is the most stable chord in western music. It provides the most satisfying beginnings and endings for pieces. Consequently the tonic triad's chord tones, 1̂, 3̂ and 5̂, are the most stable notes of the scale.

• The tonic chord expands and grows into almost all the music we hear. Music grows out of this chord with active tones. Active tones are notes which are less stable than the notes around them.

•In the example at the top of the page, the tonic triad is expanded over the course of a few measures. Each measure is like the previous one except for the changes labeled above and within the staffs. In measure three the tonic triad is expanded with active tones called lower neighbors (LN). In measure four a rising fifth in the bass is added to the changes already made in the previous measures.

•The numbers below the staff are figures, like the familiar numbers $^{5}/_{3}$, $^{6}/_{3}$ and $^{6}/_{4}$. Figures indicate the intervals of notes above the bass, sometimes with the addition of one or more octaves.

• Lines between two figures show that the figures refer to the same voice. The numbers themselves do not specify the voice in which the higher notes appear.

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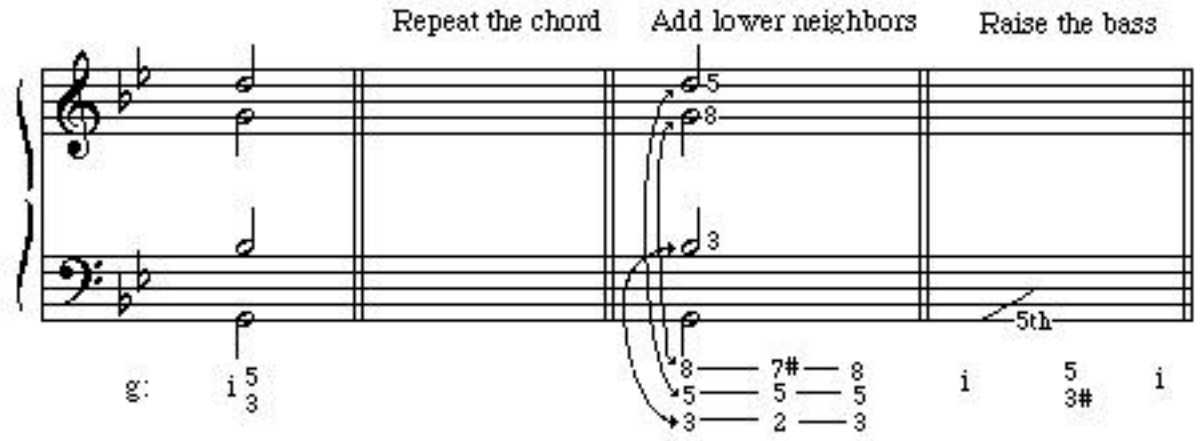
1. EXPAND a G minor tonic triad by referring to the figures below the staff and the example at the top of the page.

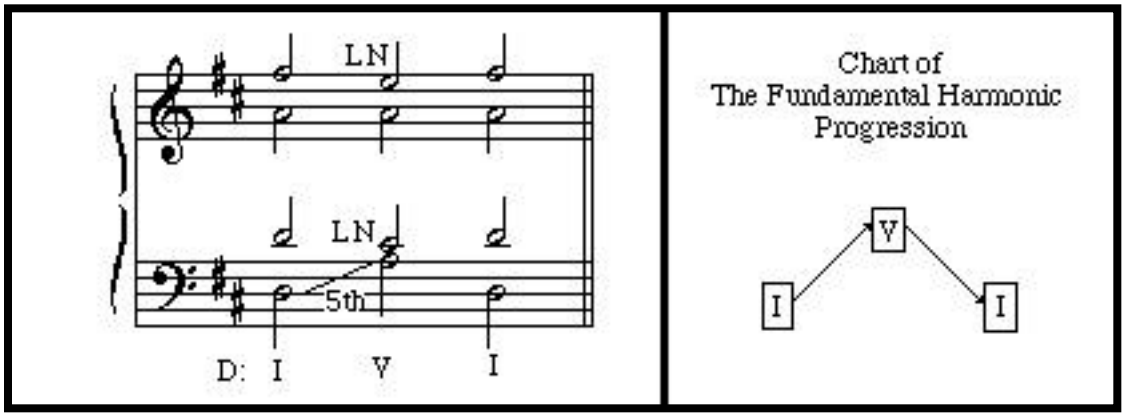
   Each measure should be like the previous one except for the changes labeled above and within the staffs.

   In measure three, lower neighbors do not appear in the same voices as they do at the top of the page. Instead, refer to the figures below the staff.

2. LABEL lower neighbors "LN".



17.5 Write the fundamental harmonic progression using CTS



• On the previous page, adding the lower neighbors 2̂ and 7̂ and raising the bass a fifth produced a dominant triad in the middle of two tonic triads. See the example above and to the left.
•Recall from worksheet 17.1 that the resulting I V I progression is called the <u>fundamental harmonic progression.</u>
• In the chart above and to the right, V has been raised relative to I. This difference in height illustrates the stability of I and the tension of V.

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1. Active tones are_____
(see previous page)

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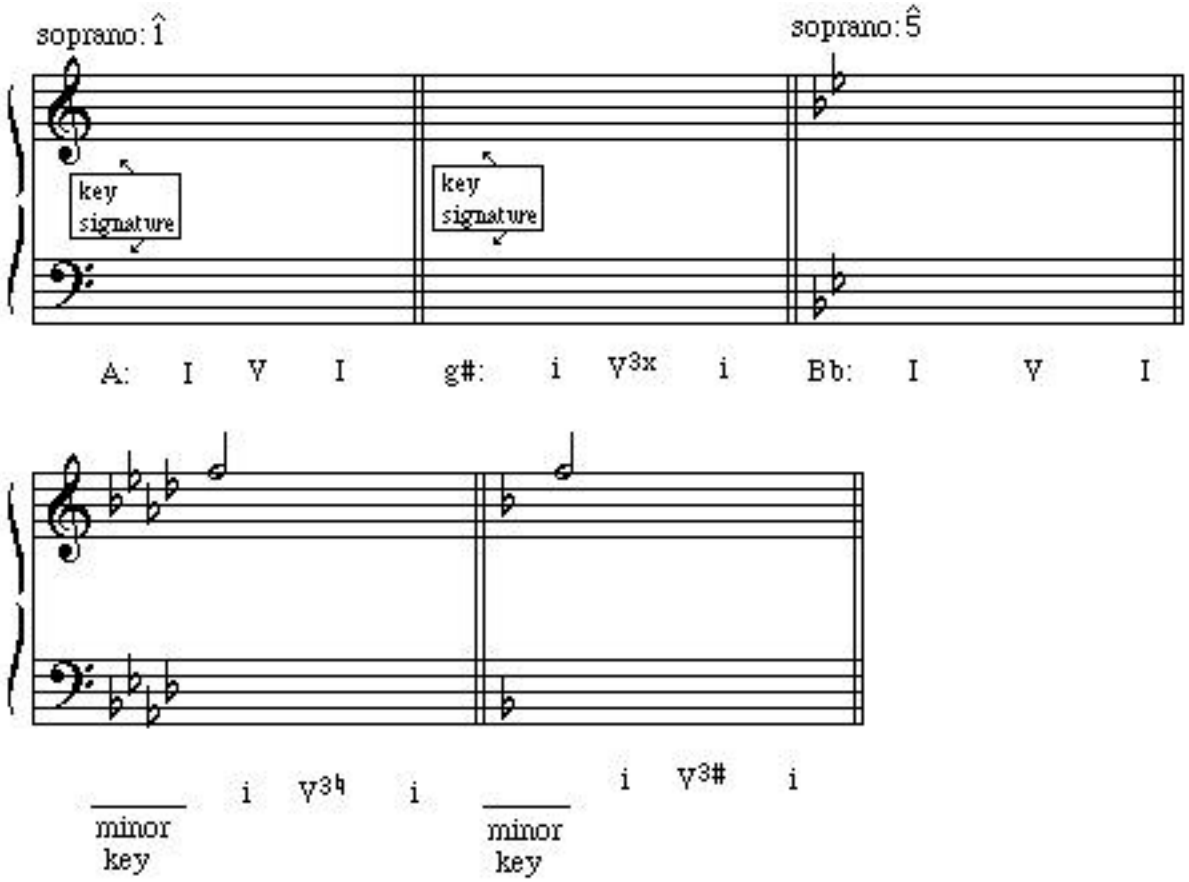
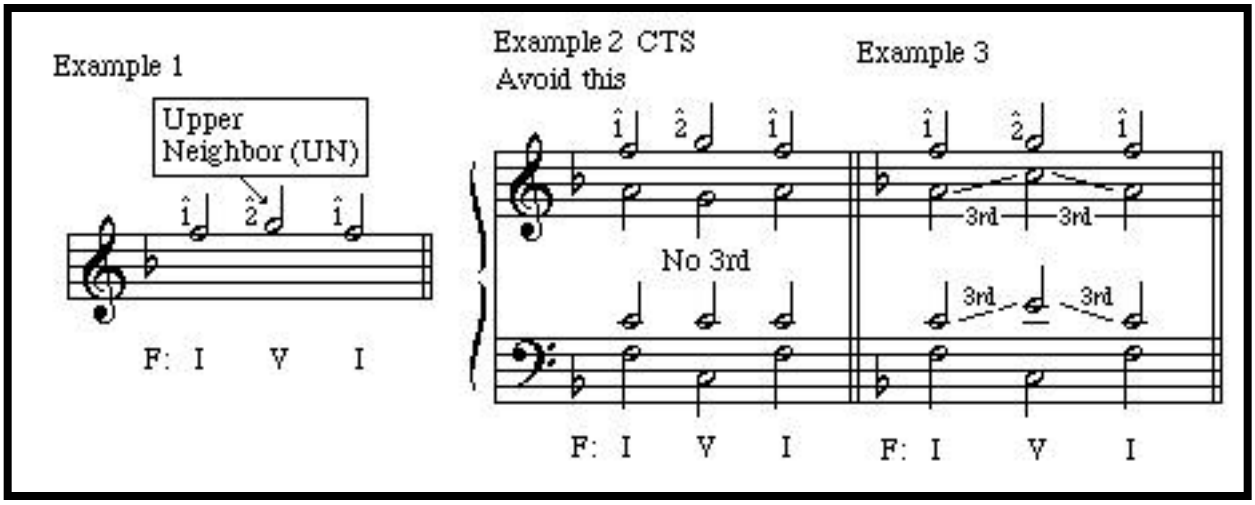
2. WRITE the following fundamental harmonic progressions as in the example above. The voice leading will be CTS.

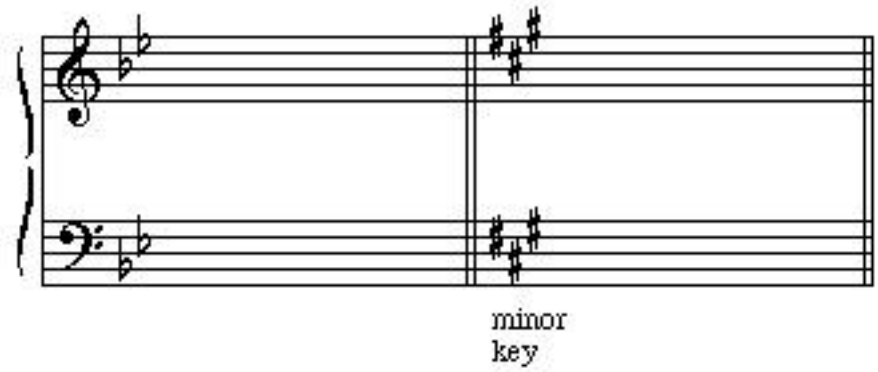


17.6 Harmonize 2̂ as an upper neighbor

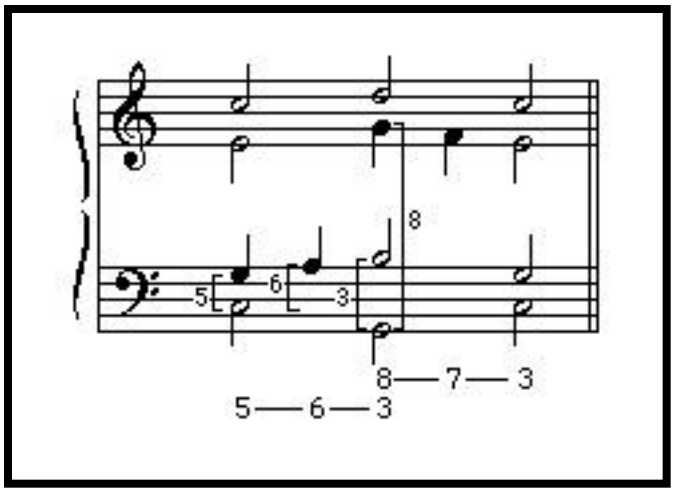


• When the fundamental harmonic progression has 1̂ 2̂ 1̂ in the soprano, the active tone 2̂ is called an upper neighbor. See Example 1.
• With these notes in the soprano, avoid CTS voice leading because CTS results in a missing third in the V chord. See Example 2.
• One good solution is to move the alto and tenor by a third in similar motion to the soprano. See Example 3. Another solution will appear in worksheet 20.5.

WRITE fundamental harmonic progressions in the following keys with soprano 1̂ 2̂ 1̂.
LABEL upper neighbors UN.



17.7 Insert passing tones



• Whenever a melodic third appears there is the possiblity of inserting a passing tone.
• The example above shows passing tones inserted between the chords of the fundamental harmonic progression with 1 2 1 in the soprano.
• Passing tones are notated below the staff with figures. Recall from worksheet 17.4 that figures are numbers under the staff showing the intervals of notes above the bass.
• Recall from 17.4 that lines between two figures show that the figures refer to the same voice.

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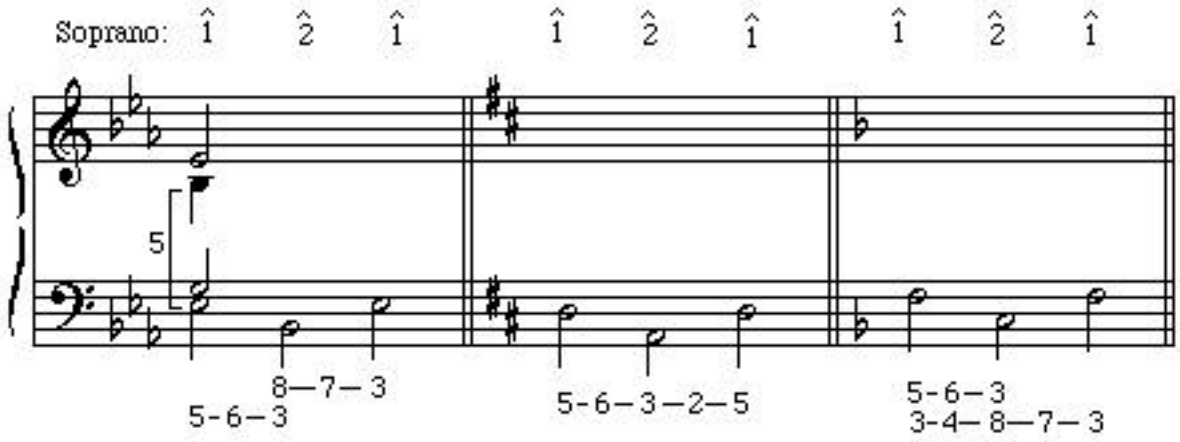
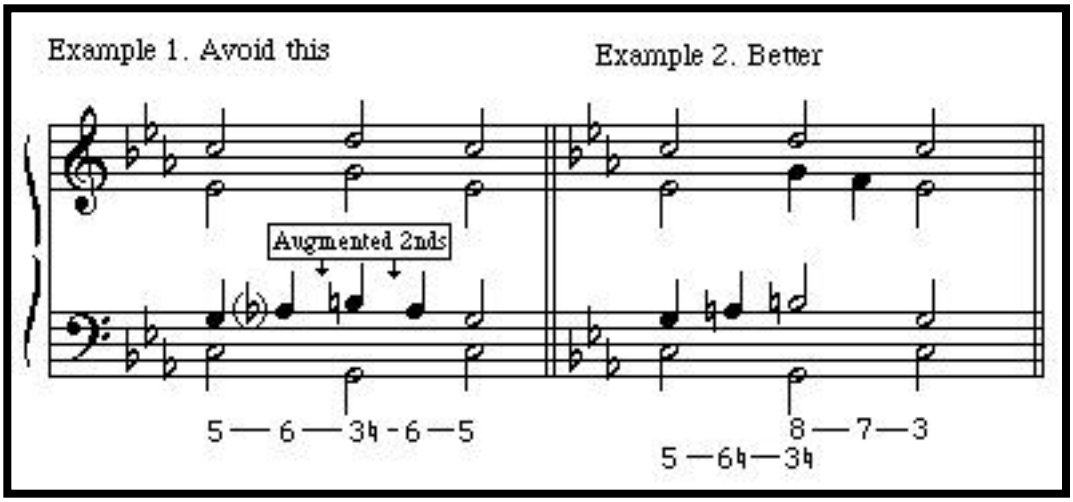
1. HARMONIZE the following fundamental harmonic progressions using 1 2 1 in the Soprano.
2. ADD passing tones as indicated by the figures below the staff.



17.8 Avoid augmented 2nds



• A tritone is the interval of an augmented fourth or diminished fifth.
• Avoid melodic augmented seconds and tritones.
• The augmented second interrupts the smooth melodic flow in the predominantly scalewise voice leading which you are studying. This interval is the relatively large distance of three half steps, compared to one or two half steps for other distances in the scale.
• Avoid the tritone because, among other reasons, it is hard to sing.
•The augmented second occurs when moving from 6 to a raised 7 in minor, or vice versa. When the fundamental harmonic progression is in minor, a raised 7 appears in the V3# chord. So be careful when 6 is used as a passing tone before or after V#. See Example 1.
•Use the ascending melodic minor scale when rising from 5 to 7 and inserting 6 as a passing tone. Raising both 6 and 7 avoids the augmented second. See the tenor in Example 2.
• Avoid 6 altogether as a passing tone when descending from 7 to 5. Compare the tenor at the end of the measures in Examples 1 and 2.

ADD passing tones of your own in the following i V# i phrases. RAISE 7 in the V# chord, as usual, and AVOID the augmented second. Soprano should be 1 2 1.