



Diatonic Harmonies and Root Progressions

Chapter 15

The Deceptive Cadence

- **A V chord leads to a “tonic substitute” (typically vi) instead of the expected I chord**
- **Usually the next phrase will complete the thought that was interrupted by the deception**
- **When most effective, it is a V or V⁷ in root position leading to a root position vi (or VI)**
 - **Resolve the V or V⁷ in the typical way. This will usually give a doubled 3rd in the vi chord.**
- **May also happen mid-phrase as a “deceptive resolution” instead of at a cadence point, allowing the phrase to circle back to the tonic or predominant area before going to the final cadence.**

Plagal Cadence and Plagal Extension

- **Often known as the “Amen Cadence”**
- **Consists of IV-I (usually in root position)**
- **Sometimes this cadence is used to “extend” a previous authentic cadence (15.5 m92)**

Phrygian Cadence

- **A different type of half cadence usually found in Baroque music; consists of a $iv^6 \rightarrow V$ in a minor key**
- **Named because of its bass line: half step motion down from the lowered 6th \rightarrow 5 which evokes the Phrygian mode (which has a half step from the lowered 2nd \rightarrow 1)**
- **When writing a Phrygian cadence don't go from lowered 6 to leading tone 7 because it creates a melodic augmented second. More commonly move from lowered 6 to 5 in the bass and from 4 to 5 in the soprano**
- **<http://www.mymusicmasterclass.com/music-resources/ear-training-videos/identifying-cadences-2-ear-training/>**

Root Motion by Descending Fifth

- **Strongest root motion is by descending 5th (or ascending 4th...it's the same thing). It may function by**
 - **Connecting 2 chords**
 - **Form a chain of 3 or four chords**
 - **Or circle through all the diatonic chords in a key:**
 - **I—IV—vii° —iii—vi—ii—V—I in major keys**
 - **i—iv—vii° or VII—III—VI—ii°—V—I in minor keys**
- **All fifths between chord roots in the major key chain are perfect except IV and vii° which is diminished**
- **In minor keys there can be a d5 between iv and vii° and between VI and ii°**

Root Motion by Descending Fifth

- **Not all progressions within the descending 5th chain are equally strong; for instance, connections using the leading tone or median triad almost never appear without the rest of the chain**
- **Root progression by ascending 5th is almost never seen except from V→I**
- **Most common descending 5th progressions:**
 - **I—IV (or i—iv)**
 - **vi—ii (or VI—ii°)**
 - **ii—V (or ii° -V)**
 - **V—I (or V—i)**
- **Can connect tonic and predominant areas(I—IV), predominant and dominant areas (ii—V), and the dominant and tonic areas (V—I)**

Part Writing in Descending 5th Progressions

- **Triads with roots a fifth apart share one chord tone.**
- **Part writing works the same whether it functions as descending fifth or ascending fourth**
- **Typically, you will hold the common tone in the same voice and move all other voices to the closest possible chord tone**
- **Seventh chords built on ii or V are common while IV and vi seventh chords are much less common**
- **When writing a non-dominant 7th chord:**
 - **the chordal 7th should be approached by common tone or by step and must be resolved down**
 - **The other 2 upper parts should move the shortest distance to chord tones**
 - **Watch for parallels, improper doubling, and spacing errors**

Root Motion by Descending Third

- **Can occur in both ascending descending progressions (descending most common)**
- **Can also make a longer chain (or circle) type progression:**
 - **I-vi-IV-ii-vii° -V—iii—I in major**
 - **i—VI--ii° --vii° (or VII)—V—III—I in minor**
- **Portions of this chain will occur frequently:**
 - **I-vi**
 - **vi-IV-ii**
 - **ii -vii°⁶**
- **Seventh chords are typically not found in descending 3rd progressions**

Root Motion by Descending Third

- **Leading tone chords share 7, 2, and 4 with V^7 so they can act as a dominant substitute; give a weaker sense of closure.**
- **The last part of the chain centered around the median chord are rarely heard. Most writers would get to the V chord in the chain and then go ahead and write a cadence.**
- **The progression of $vii^\circ - V$ is also rarely found if the harmony changes frequently.**

Part Writing Third Progressions

- **Triads a third apart share two chord tones.**
- **Usually voiced by doubling the bass (root)**
- **Hold common tones and move the other parts to the next nearest chord tone**
- **Only a few ascending 3rd connections are typical in tonal music**
 - **I—iii or vi—I may be used as a tonic expansion**
 - **V—vii° is found in freer textures where the root of V temporarily drops out during a dominant expansion**
 - **Others may be used in more contemporary pieces (ex. 15.13—expands PD area by using ii—IV)**

Root Motion by Second

- **Most often by ascending 2nd**
- **Typically connects different parts of the basic phrase**
 - **I—ii (i—ii^o)—connecting T and PD areas**
 - **IV—V (iv—V)—connecting PD and D areas**
 - **I—vii^o (i—vii^o)—connecting T and D areas directly (no PD area)**
 - **vii^o –I (vii^o –i)—connecting D and T areas (with V substitute)**
 - **V—vi (V—VI)—connecting D and T areas (with a I substitute)**
- **Move upper parts in contrary motion to the bass in order to avoid parallel octaves and fifths. You can also invert one or more chords to avoid parallels. Sometimes changing the doubling in one of the chords may fix parallels if they exist.**

Mediant Triads

- **Don't often appear as free standing chords**
- **Don't function well in the tonic area or dominant area because they sound too much like those chords (share 2 chord tones with each of those)**
- **Mediants may appear in folk or pop styles**
- **May function as dominant substitutes (ex. 15.17)**
- **May be part of a tonic expansion at the beginning of a phrase (I—iii); this progression may be considered a variation of I—I⁶ (ex. 15.18)**

Mediant and Minor Dominant in Minor Keys

- **In minor keys, the III VI and VII chords form a special relationship---they are sometimes used in progressions where they temporarily bring out the relative major key**
- **Minor dominant chords are occasionally used in folk or pop style. In “common practice” style, they can be found in the middle of the phrase where they can bring out sounds of a modal composition and serve a predominant function.**
- **Minor dominants are never used at cadences where the leading tone must be present.**