

Chapter 14 Chord Progressions

Vocabulary and Concepts

Tendency tone – apparent attraction of certain tones in a melody or scale to move toward other tones – see “tips and tools” on p. 286

Dominant/Tonic relationship – V-I is most common of all chord progressions

Cadences:

Authentic cadence – V-I or V₇-I chord pattern (V-i for minor keys)

Plagal cadence – IV-I (iv-i)

Half cadence – I-V (i-V)

Deceptive cadence – V-vi (V-VI)

Simple Chord progressions:

Two chord progression: I-V-I

Three chord progression: I-IV-V-I

12 Bar Blues progression: I-I-I-IV-IV-I-I-V(V₇)-V(or IV)-I-I (note differences from another 12 bar Blues pattern listed in notes from Chapter 10)

Appendix I: A Brief Introduction to Timbre: pp. 366-369

Ranges of instruments and voices

Suggested exercises:

Try the Practice Materials on pp. 303-305

Focus on Skills 7: Triads and Progressions pp. 307-310

Try online exercises through CourseMate

Chapter 15 Writing a Song

Vocabulary and Concepts

Primary and Secondary Chords

Primary: I, IV, V

Secondary: ii, iii, vi, vii^o

Harmonizing a melody: p. 316

- Learn melody
- Find the phrases
- Plan the cadences
- Determine the harmonic rhythm
- Begin with primary triads
- Explore secondary triads

Musical Form (common versions)

Strophic (12 bar blues)

Melody, harmony, and rhythm stay the same verse after verse

Binary (AB)

Two-part form A-B

Ternary (ABA)

Three-part form where the first part returns at the end (A-B-A)

32 bar song form (AABA)

Repeat of first section, contrasting second section, return of first section (A-A-B-A)

Suggested exercises:

Practice materials pp. 327-330

For extended knowledge of popular idioms and writing in the rock and pop styles, consider taking the MUS 203 Popular Music Styles Course.