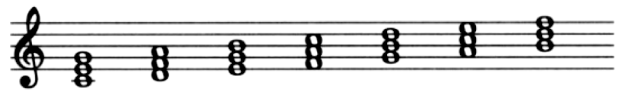


HKDSE Music – Listening (Form 4)

Week 6 – Classical Harmonies

Labelling Chords

Chords in a major key

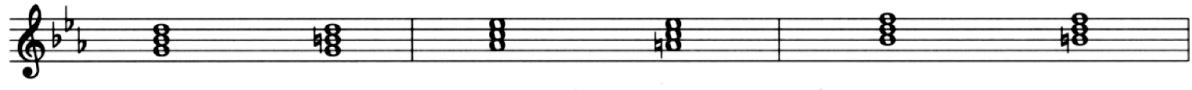


C: I ii iii IV V vi vii°

Chords in a minor key



c: i minor ii° diminished ii minor III major III+ augmented iv minor IV major



v minor V major VI major °vi diminished °VII major vii° diminished

- major triads → upper case
- minor triads → lower case
- augmented triads → upper case with a plus (+) sign
- diminished triads → lower case with a superscripted circle (o)

Class exercise

Label the chords with Roman numerals in the space provided.

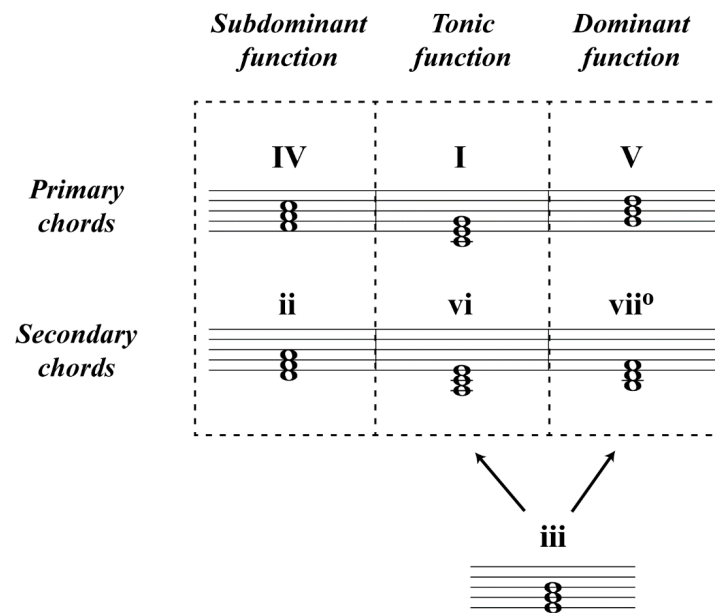


Bb: 1 2 3 4 5 6 7 8

Classical harmonic progressions

Type I – Cadential Progression

Three primary harmonic functions:



Phrase Model: A complete harmonic progression consists of these three harmonic functions:



Cadence: A cadence is a *point of arrival* that usually occurs at the *end of a phrase*.

Types of cadences:

<u>English</u>	<u>American</u>	
Perfect cadence	Authentic cadence	Perfect authentic cadence (PAC)
		Imperfect authentic cadence (IAC)
Imperfect cadence	Half cadence	
Interrupted cadence	Deceptive cadence	
Plagal cadence		

perfect		imperfect		interrupted		plagal		
C:	V	I	I	V	V	vi	IV	I

A complete **perfect / authentic cadence** consists of four harmonic phases:

1. a tonic chord in first inversion (**I⁶**)
2. a subdominant chord (either **ii** or **IV**)
3. a root-position dominant chord (**V** with or without a seventh)
4. a root-position tonic chord (**I**)

a)

I⁶ II⁶ V⁷ I

Perfect authentic cadence (PAC)

- V–I cadential progression + melody / top voice ends on 1

Imperfect authentic cadence (IAC)

- V–I cadential progression + melody / top voice ends on 3 or 5

PAC PAC IAC IAC

 Class exercise

A. Identify the chords and cadence types in the following excerpts.

'O little town of Bethlehem'

English traditional melody



F:

chords:
cadence:

chords:
cadence:

'Hark! the herald angels sing'

adapted from Mendelssohn (1809–47)



G:

chords:
cadence:

chords:
cadence:

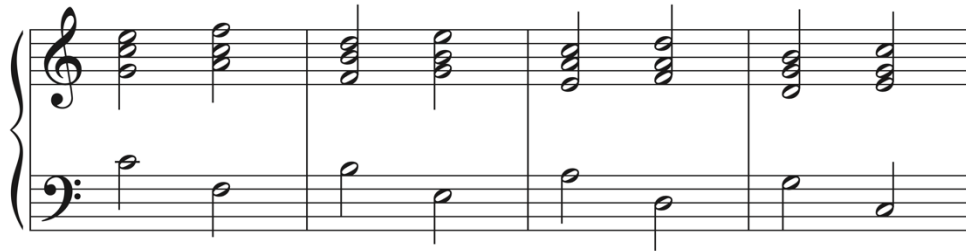
Type II – Sequential Progression

A transposed repetition of a chordal pattern up or down (one or two steps)

- the first appearance is called the **model**
- the subsequent repetitions are called the **copies**

1. Descending-fifth (Circle-of-fifth) sequence

- down a 5th + up a 4th



2. Descending-third (Pachelbel/Canon) sequence

- down a 4th + up a 2nd



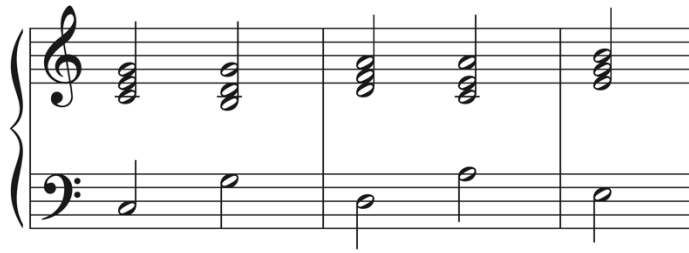
3. Ascending-second (Sound-of-music) sequence

- up a 4th + down a 3rd



4. Ascending-fifth sequence

- up a 5th + down a 4th



Class exercise

Mozart, Piano Sonata in C major, K. 545, I



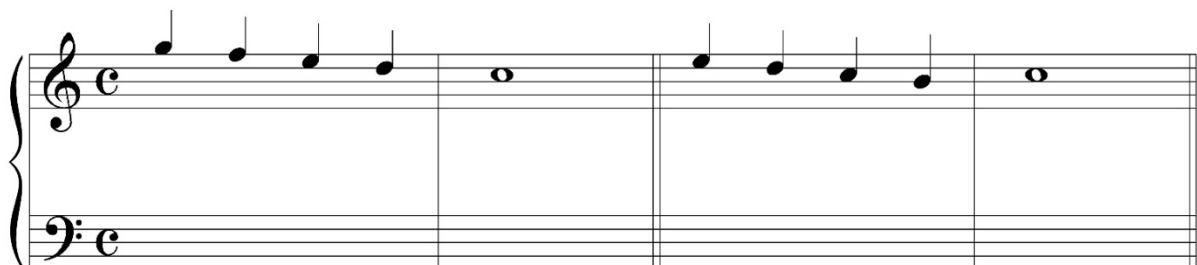
Type III – Prolongational Progression

- a harmony can be expanded (i.e. prolonged) by adding its **subdominant (IV)** and/or its **dominant (V)** before or after that harmony
- the prolonged harmony is called “**structural harmony**” (falling on *strong* beats), and the added chords are called “**subordinate harmonies**” (falling on *weak* beats)

Examples:



Prolongational progression often accompanies a melodic or bass line with non-harmonic tones (such as *passing* or *neighboring* tones).



 Class exercise

J. S. Bach, Well-Tempered Clavier, Book I, Prelude No. 1



Comparison of the three progression types:

Location within a phrase	Beginning	Middle	End
Progression type	Prolongational progression	Sequential progression	Cadential progression
Functions	Prolong initial tonic	Forward momentum	Point of arrival
Degree of stability	Stable (Rest)	Unstable (Motion)	Stable (Rest)

 Class exercise

Beethoven, Piano Sonata Op. 13 “Pathétique”, Movement 3

