

Chapter 13 Chord Progressions

Vocabulary and Concepts

Tendency tone – apparent attraction of certain tones in a melody or scale to move toward other tones

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)

Harmonizing a melody:

Look for cadence points

Chose cadence type that works for the melody

Look for correct harmonic rhythm (how fast the chords change)

Fill in remaining chords (as a block or as arpeggios)

Appendix I: A Brief Introduction to Timbre: pp. 337-340

Ranges of instruments and voices

Suggested exercises:

Try the Practice Materials on pp. 277-278

Focus on Skills 5 pp. 279-281

Chapter 14 Writing a Song

Vocabulary and Concepts

Primary and Secondary Chords

Primary: I, IV, V

Secondary: ii, iii, vi, vii^o

Harmonizing a Melody

Phrases and cadence points

Using arpeggios or an outline of chord notes in the melody to determine the harmony

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. 297-299

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