

SO YOU WANT TO WRITE A CHORD PROGRESSION? THE PHRASE MODEL HANDOUT

CADENCE

TONIC EXPANSIONS (T)

Do-Mi bass

Voice Exchange: 10 - 10

Do-Re-Mi

Do-La-Mi

Do-Fa-Mi

Pedal bass

Neighbor bass hybrid:

Neighbor bass

Do-Ti-Do

Do-Re-Do

Mi-Fa-Mi

Inversions of first two pedal-bass expansions:

Mi-Fa-Mi Mi-Ri-Mi

Double-neighbor bass:

Fifth-related bass

Do-Mi bass hybrid: Tonic Bass Arpeggio

Subdominant Bass Arpeggio

KEY:

V.E. = Voice Exchange
 10-10 = parallel tenths
 → = Progression works in forward direction only. All other progressions are two-directional.
 PAC = Perfect Authentic Cadence (soprano ends on tonic in the key of the cadence)
 IAC = Imperfect Authentic Cadence (soprano does not end on tonic in the key of the cadence)
 HC = Half Cadence
 EC = Evaded Cadence

NOTES:

- These tonic expansions may be linked together through elision, nested within one another, and segmented and recombined to form new patterns. When combining tonic expansions, focus on producing a strong, mostly conjunct bass line.
 - Regarding the syntax of progressions not found on this handout, follow this rule of thumb (ordered strongest to weakest) for writing good progressions: use root movements of down a 5th, down a 4th, down a 3rd, and up a 2nd.
- *) The passing $V\frac{4}{3}$ is exceptional: its chordal 7th may resolve up.

SUGGESTIONS FOR STUDY:

- Learn fluently the tonic- and non-tonic expanding bass line patterns and the phrase model as a whole.
- Study the common harmonizations of each bass line and find the harmonic patterns. For example, in most Do-Mi and neighbor bass lines, the middle chord is some inversion of a dominant-functioning (V or vii°) triad or seventh chord.
- As you study the voice leading of each harmonic expansion, sing or play each voice along with the bass line to develop your aural memory.
- Pay close attention to the contrapuntal and linear patterns found in these idiomatic progressions:
 - the Do-Ti line is usually consonant with the bass (a common exception is when Fa is in the bass);
 - each I-V-I and I- vii° -I model has a Do-Ti-Do line, and each I-IV-I and I-vi-I model has a Do-Do-Do line;
 - each I-V-I model has a Sol-Sol-Sol line, each I- vii° -I model has a Sol-Fa-Sol line, and each I- $vii^{\circ 7}$ -I model has a Sol-Le-Sol line.

NON-TONIC EXPANSIONS

Exp. of IV and ii (PD)

Exp. of V

Chromatic V.E.

Chromatic V.E.

NB: Non-tonic harmonies can also be expanded by transposing the tonic-expanding models and using applied V and vii° chords.

PREDOM.(PD)

IV or IV^7 V or V^7 I

$ii^{(5)}$ $ii^{(5)}$ $V_{(5)}^7/V$ $V^8 - 7$ I

IV^6 I^6 $ii^{(5)}$

ii I^6 $ii^{(5)}$

ii^7 V^7/V $V^4 - 3$ I

iv^6 V Stop on V for phrygian half cad.

It^{+6} Fr^{+6} Gr^{+6} V or $V^4 - 3$ I

Common Evaded Cadences (EC):

Deceptive cadences

IV V vi $\flat VI^{\flat 5}$ IV^6

=T(sub.)

$ii^{(5)}$ V I^6

V(D) I(T)

Stop on V (not V^7) for HC
 Stop on I for PAC ($\hat{1}$ in soprano) or IAC ($\hat{3}$ or $\hat{5}$ in sopr.)