GRADE 6 MUSIC THEORY

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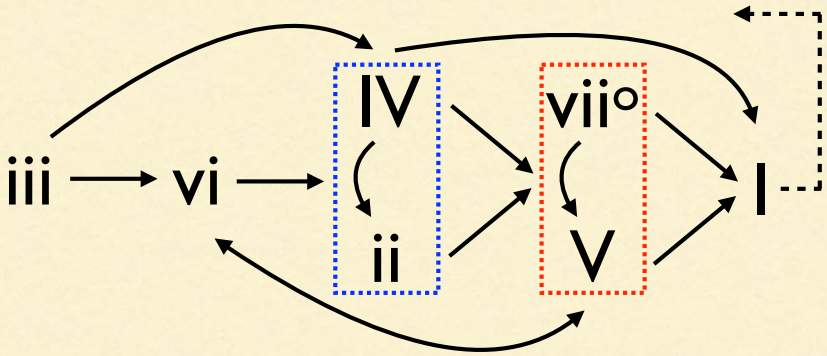
Lesson 5: Chord Progressions & Cadences

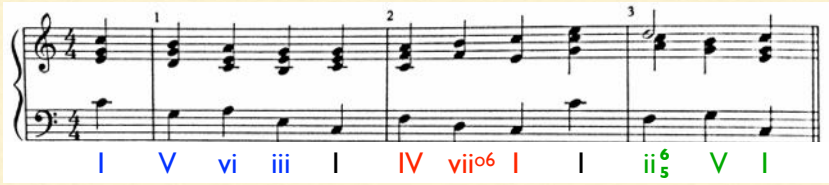
Chord Quality

Consonant Chords (common chords)		Dissonant Chords	
Major	**Minor**	**Augmented**	**Diminished**
I, IV,V etc	ii, iii, vi etc	III+ etc	ii°, vii°, vii⌀ etc

Primary Chords		Secondary Chords	
Tonic	I or i	**Supertonic**	ii or ii°
Subdominant	IV or iv	**Mediant**	iii, III+
Dominant	V or v	**Submediant**	vi, VI
		Leading Note	vii°

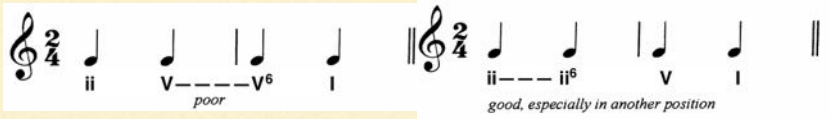
'Normal' Progressions using Circle of Fifths (Major Keys)





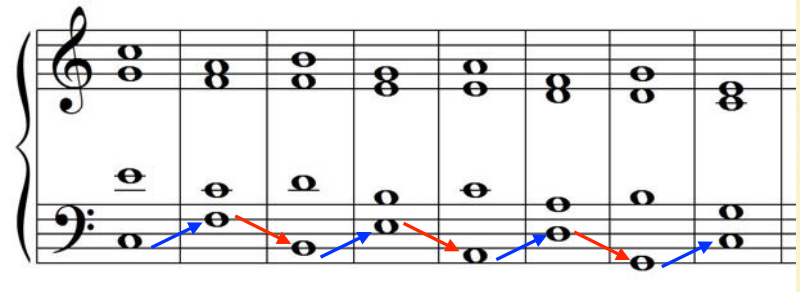
- I - V - vi - iii: good to harmonise descending scales and it provides a satisfactory sequential bass line.
- IV - vii°6 - I: good to harmonise ascending scales to the tonic
- Similarly ii$^{6}_{5}$ - V - I is one of the most common cadential patterns

Do not repeat a chord from a **weak beat** to a **strong beat**:

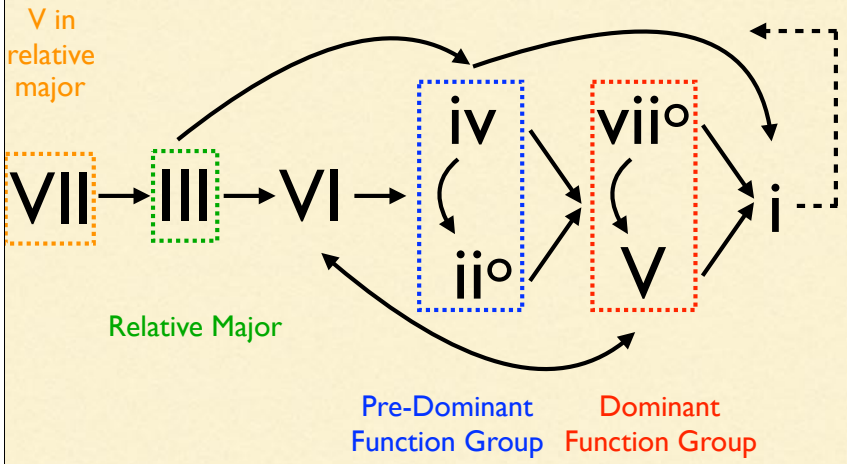


Avoid **consecutive perfect 5ths and 8ves** - GOLDEN RULE!!

6. A Circle of Fifths is a progression in which all the chords share a V-I relationship with the roots **rising in 4ths** or **falling in 5ths.**



'Normal' Progressions using Circle of Fifths (Minor Keys)



Cadences

1. As we have seen, written music consists of phrases made up of chord progressions (like sentences in language). Certain chord progressions are used during or at the end of phrases to indicate **points of rest** (like a comma or a full stop).

2. These points of rest are called **cadences**, which consist of two chords. They are very important in music, and they can emphasise:

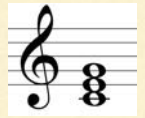
   i) the key of piece or a modulation to a different key

   ii) the mood or emotion of a phrase

   iii) important structural points of the piece, including the end!

Chord Hierarchy in Cadences

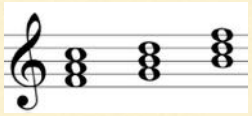
1. **Level 1:** Eventually, all chord progressions will usually end on chord I, the tonic chord.



I

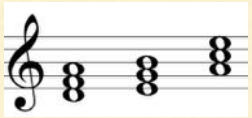
2. **Level 2:** In cadential harmony, it is possible to progress from chords IV, V and vii° directly onto chord I.

   Chord vii° is closely related to chord V^7 (see later slides) and can be used as a substitute for V.



IV V vii°

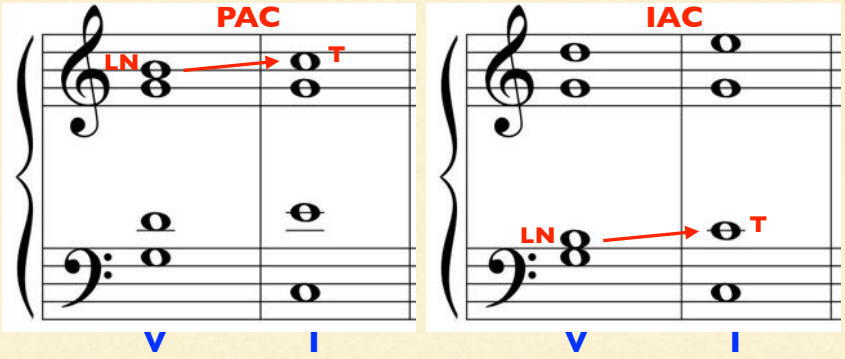
3. **Level 3:** The remaining chords (ii, iii and vi) never progress directly onto chord I at cadences but must travel via level 2 chords. They can be used as pre-dominant chords.



ii iii vi

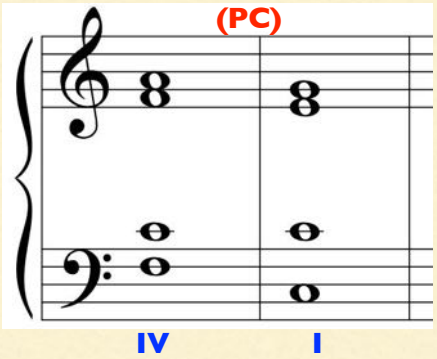
Perfect Cadences V-I

1. The most popular! They are characterised by a rising leading note to the tonic.
2. Also known as authentic cadences: perfect authentic cadences are in root position and have the tonic in the top voice. Imperfect authentic cadences are inverted and/or don't have the tonic in the top voice.



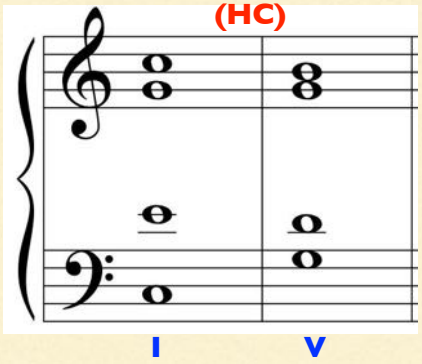
Plagal Cadences IV-I

1. They are very popular in choral singing (usually on A-men)
2. Like authentic cadences they can are used as a final cadence.



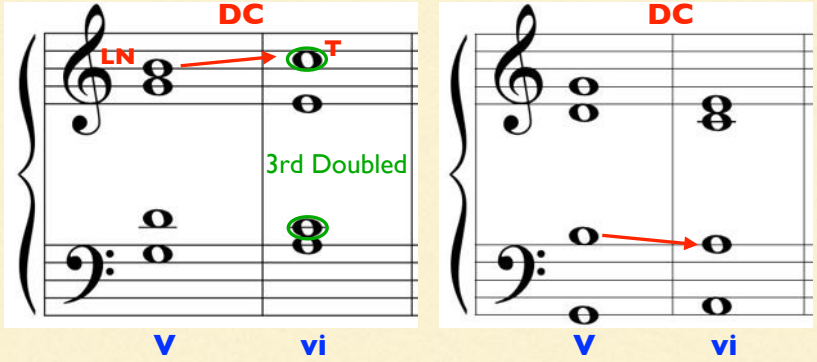
Imperfect Cadences: ending on V

1. There are a variety of half cadences, but basically they always end a chord V (usually preceded by the tonic, supertonic or subdominant).
2. Sounds unfinished, so very common in the middle of pieces.
3. Because it sounds unfinished it is also known as a **half cadence** (HC)



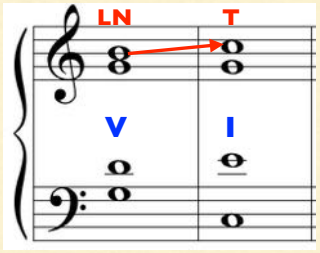
Interrupted Cadences V-vi

1. Like perfect cadences they are characterised by a rising leading note, but instead of going from chord V to I, they move from chord V to vi.
2. Expected chord I missing, so it is also known as a **deceptive cadence** (DC)
3. If the leading note is in the soprano part of chord V (very common), then the **3rd of chord vi should be doubled** (unique to this cadence): if the leading note isn't in the soprano (uncommon), then it can fall to the 6th degree.

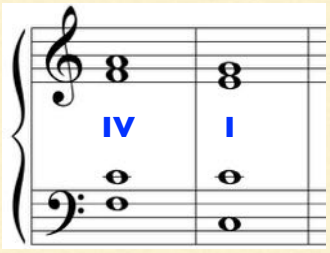


Cadences

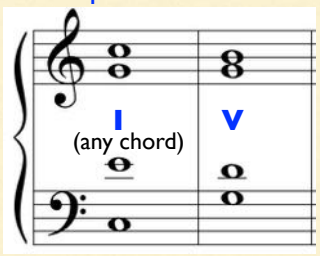
Perfect Cadence



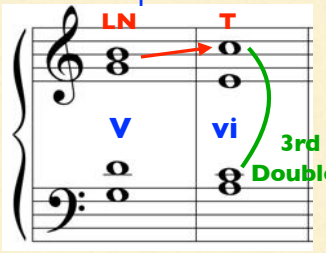
Plagal Cadence



Imperfect Cadence

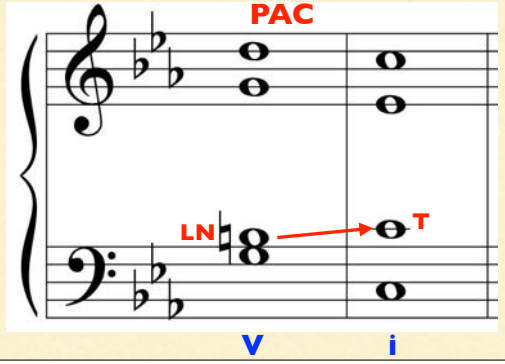


Interrupted Cadence



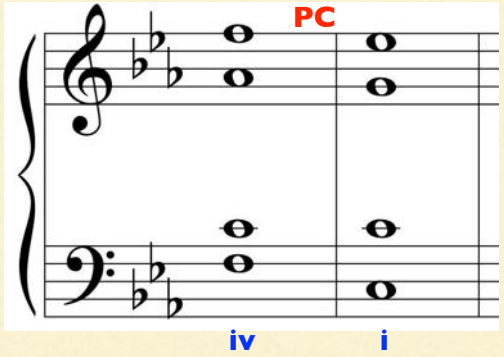
Perfect Cadences Minor Keys

1. We use the **harmonic version** of chords for cadences in minor keys (minor iv, major V, major VI)
2. Chord **V is always a major chord** (V-i), so the 3rd of the chord needs to be raised and (as the leading note of the key) it needs to rise to the next chord.



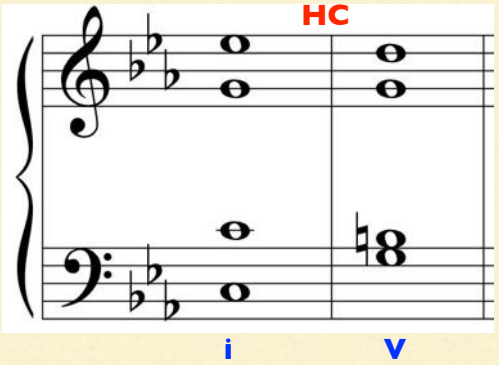
Plagal Cadences Minor Keys

1. We use the **harmonic version** of chords for cadences in minor keys (minor iv, major V, major VI)
2. In the **plagal cadence**, **iv should be a minor chord** (iv-i)



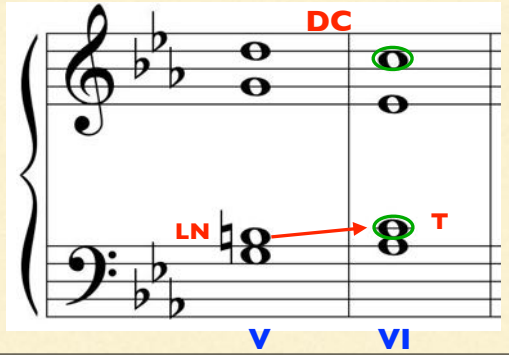
Imperfect Cadences Minor Keys

1. We use the **harmonic version** of chords for cadences in minor keys (minor iv, major V, major VI)
2. Like perfect cadences, **V should be a major chord** (i-V). Again the 3rd (leading note of the key) needs to be raised.



Interrupted Cadences Minor Keys

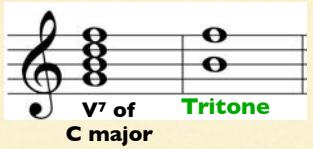
1. We use the **harmonic version** of chords for cadences in minor keys (minor iv, major V, major VI)
2. The **major chord V** progresses to a **major chord VI** (V-VI). Again the 3rd of V needs to be raised and rise to the tonic: the 3rd of VI **MUST** be doubled to avoid augmented intervals.



3rd Doubled

V7 Chords in Cadences

1. Due to the **tritone** (dim 5th or aug 4th) in V7 chords, the pitches require special **resolution**.



   i) The **leading note** of the key needs to **rise!** (as usual)

   ii) The **7th** of the chord needs to **fall!**

   iii) This resolution can mean the **5th of chord I** is omitted.