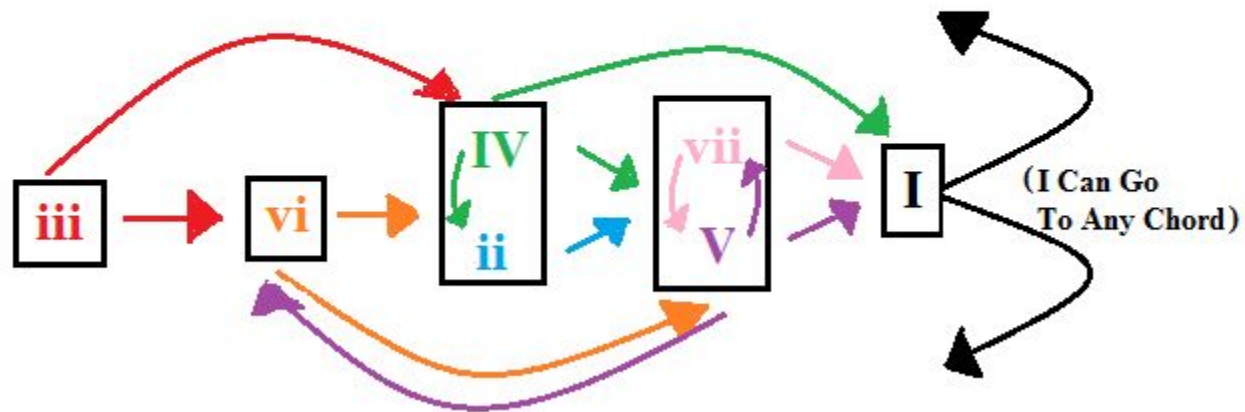


Major Harmonic Progression Chord Chart



Chords of the Major Scale

CM Dm Em FM GM Am Bdim CM

I ii iii iv V vi vii° I

I, IV, V	Major
ii, iii, vi	minor
vii°	diminished

Phrases and Cadences

A **phrase** is a substantial musical thought, which ends with a musical punctuation called a **cadence**. Phrases are created in music through an interaction of melody, harmony, and rhythm.

A **harmonic cadence** is a musical punctuation that closes a phrase or section of music. Cadences differ considerably in musical strength. Some signify the end of a complete musical thought and may be compared to a period (.). Others bring an incomplete idea to a close but suggest something else to come. These may be compared to the comma (,) or a semicolon (;). Most cadences conclude with either the V or the I chord.

Harmonic Cadences

Perfect Authentic Cadence (PAC)

- V to I (Major) or V to i (minor)
- Both chords in root position
- The tonic note must be the highest sounding note in the tonic triad.

***This is the strongest sounding cadence.

Imperfect Authentic Cadence (IAC)

- The highest sounding note in the tonic triad is a tone other than the tonic note
- The vii^o triad is substituted for the V triad.
- One or both of the chords (V or I/i) is inverted. (Ex: V6 - I or V - I6)

Harmonic Cadences (cont.)

Half Cadence (HC)

- Ends on a V chord
- Can be approached from many ways, but the most common are: I-V, IV-V, ii-V
- iv6-V in a minor key is sometimes called a **Phrygian Half Cadence**

Plagal Cadence (PC)

- IV - I (Major) or iv - i (minor)
- ii6 - I is rare

Deceptive Cadence (DC)

- V - ???
- V - vi (Major) or V - VI (minor) is most common

Nonharmonic Tones

Harmonic Tones: root, 3rd, 5th, (7th)

Nonharmonic Tones: notes that sound with the chord but are not a part of the chord

1 - Preceding Tone
(chord tone)

2 - Nonharmonic Tone
(not a chord tone)

3 - Following Tone
(chord tone)

A decorative graphic consisting of several overlapping, wavy, light gray lines that sweep across the bottom right portion of the slide, starting from the right edge and moving towards the left.

Types of Nonharmonic Tones

The image displays musical notation for various nonharmonic tones on a treble clef staff. Each example shows a sequence of notes with a specific nonharmonic tone circled. The notation is divided into three rows. The first row shows Passing Tone and Neighboring Tone. The second row shows Escape Tone, Appoggiatura, Suspension, and Retardation. The third row shows Anticipation. Each example includes a label above the staff and a description below it.

Row 1:

- Passing Tone:** (step) PT (step)
- Passing Tone:** (step) PT (step)
- Neighboring Tone:** (step) NT (step)
- Neighboring Tone:** (step) NT (step)

Row 2:

- Escape Tone:** (step) ET (skip)
- Appoggiatura:** (skip) APP (step)
- Suspension:** (common tone) SUS (step)
- Retardation:** (common tone) RE (step)

Row 3:

- Anticipation:** (step) ANT (common tone)
- Anticipation:** (step) ANT (common tone)