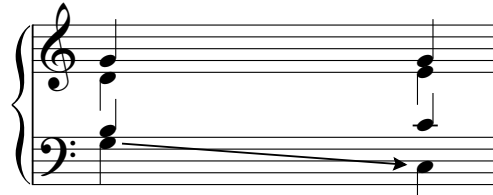


*Section 5.3***HARMONIC PROGRESSION****Harmonic progression****V-I (V-i)**

A **harmonic progression** is a goal-directed succession of chords. Composers from the 1600s through the 1800s favored certain strong harmonic progressions. The strongest of all progressions involves the root of the chord moving down a fifth (or up a fourth), especially **dominant (V) to tonic (I or i)**.



C major: V ...root down a fifth... I

**Circle-of-Fifths****Sequence**

Composers often led into the V-I progression with a series of downward fifth (or upward fourth) root motions. This pattern is called a **circle-of-fifths sequence** (see 2.2 **The Circle of Fifths**). A **sequence** is a progression based on a repeating pattern, such as downward fifths.

The image shows a musical staff with a grand staff. The bass line contains five chords: iii, vi, ii, V, and I. Arrows indicate the root motions between chords: from iii to vi (up P4), from vi to ii (down P5), from ii to V (up P4), and from V to I (down P5). The chords are labeled below the staff as iii, vi, ii, V, and I.

C major: iii vi ii V I

**Downward thirds**

Inserting the IV chord and leading tone chord into the circle-of-fifths sequence creates a descending third pattern. The leading tone chord is usually in first inversion (third on the bottom) to avoid placing too much emphasis on the unstable leading tone pitch.

The image shows a musical staff with a grand staff. The bass line contains six chords: iii, vi, IV, ii, vii°, and I. Arrows indicate the root motions between chords: from iii to vi (down P3), from vi to IV (down P3), from IV to ii (down P3), from ii to vii° (down P3), and from vii° to I (down P3). The chords are labeled below the staff as iii, vi, IV, ii, vii°, and I.

C major: iii vi IV ii vii° V I

**Subdominant progressions**

**The plagal progression**

Since the subdominant chord (IV or iv) is a fifth below the tonic, it is the third strongest harmony after tonic and dominant. Subdominant can move down a third to ii (shown above), or to leading tone, dominant, or tonic. IV to I (or iv to i) is called the **plagal progression**. All of these progressions work in both major and minor keys.

C major: IV vii°<sup>6</sup>      IV V      Also common: iii IV V      Plagal: IV I

**The deceptive progression**

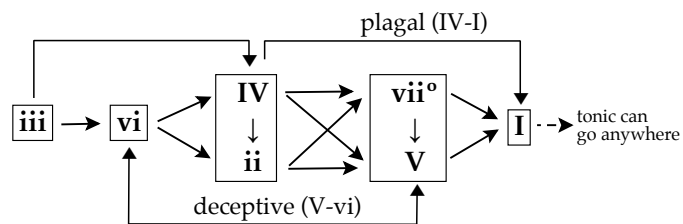
The **deceptive progression** is V to vi (or, in minor keys, VI) instead of the expected V—I (or V—i). Sometimes vi (or VI) will move immediately back to the dominant: V—vi—V.

**Seventh chords and inversions**

Seventh chords and inversions have the same harmonic function as the corresponding root position triad, except second inversion triads, which embellish or decorate nearby chords (see 5.7 **Second Inversion Triads**).

**Harmonic progression diagram (major keys)**

This table summarizes the progressions in major keys:



**Harmonic progression diagram (minor keys)**

The only addition in minor keys is major **subtonic (VII)**, which goes to III.

