

## Harmony Examples

This is a two-page summary of the main chords likely to be encountered in standard (eighteenth-century harmony). The customary labels (in Roman Numerals and/or figured bass) are also shown. Ideally, for students in the early stages of studying harmony, the two music pages should be printed out on card as a type of quick reference.

Although in many respects this summary is greatly simplified, the main 'points to remember' are still worth learning. For example, there is a standard 'rule' which says: "double the third in the submediant chord" (as illustrated in Example 12). Within the standard repertoire, there are many contrary examples, but, doubling the third usually helps avoid obvious mistakes (such as consecutive fifths or augmented intervals) which are easily made in this context.

Ideally, all these progressions should be practised on the keyboard in major and minor keys. Most harmony exercises will be in 'simpler' keys up to three or four sharps or flats. Learning these progressions at the keyboard reinforces the three standard memory 'types': visual, physical and, most importantly, aural. Another way of internalising these standard progressions is to sing each voice part in turn while playing the other lines.

Of course, this summary of standard progressions does not mention the possible errors, such as consecutive perfect intervals (though see Ex. 24 for places to avoid passing notes). Hopefully, when using the standard layouts shown, any errors will be avoided or extremely obvious.

When practising written harmony, remember that harmony belongs to the soundworld. Try, wherever possible, to sing each part (at an appropriate octave) while notating it. Then play the whole exercise through, while listening carefully for standard progressions and possible errors.

This handout was prepared to support an introductory music course. It forms a companion to the *Anthology of Scores for Harmonic, Stylistic and Structural Analysis*, which will be posted on the atticbooks website in due course.



# HARMONY EXAMPLES

(The examples are mostly in G minor, with major-key only examples in B flat Major  
This is a 'simplified' illustration of most of the standard chord progressions.)

## Cadences

**Perfect Cadences**                      **Imperfect Cadences**

1.                      2.                      3.                      4.                      5.

V                      I                      Tierce de Picardy                      I                      V                      I<sub>3</sub>                      V

6.                      7.                      8.                      9.                      10.

IV<sub>3</sub><sup>6</sup>                      V                      V                      VI                      V                      VI                      IV                      I                      V<sub>5</sub><sup>6</sup>                      I

IV<sub>b</sub> - V also called Phrygian Cadence                      **Interrupted Cadences**  
Notice spacings of chord VI with doubled third                      **Plagal Cadence**  
(rare)                      Fourth of scale falling  
often harmonized with V<sub>5</sub><sup>6</sup>  
(dominant 7th first inv.)

## Chord Spacings

## Secondary Triads

11.                      12.                      13. Major key only

I                      IV<sub>3</sub><sup>6</sup>                      V                      II<sub>3</sub><sup>6</sup>                      V<sup>7</sup>                      VI                      IV                      VII<sub>3</sub><sup>6</sup>                      I

**Close** - use for Root position and second inv.                      **First Inversion** use for I<sup>6</sup>, IV<sup>6</sup> & V<sup>6</sup>                      **Open Spacing** use for V after IV<sup>6</sup> etc                      **Double 3rd** in II<sup>6</sup>, VI and VII<sup>6</sup> - generally use close spacing                      (open spacing)

## Second Inversion Chords (also called six-four chords)

14. B flat Major                      15.                      16. G Minor                      17.

I                      VI                      III                      II<sub>3</sub><sup>6</sup>                      I<sub>4</sub><sup>6</sup>                      I                      IV<sub>4</sub><sup>6</sup>                      I                      I<sub>6</sub><sup>6</sup>                      V<sub>4</sub><sup>6</sup>                      I

Cadential 6/4 strong beat                      Auxiliary or Decorative 6/4 strong or weak beat                      Passing 6/4 weak beat

## Dominant Sevenths

## Supertonic Sevenths

possible opening progression

18.                      19.                      20.                      21.

V<sub>5</sub><sup>6</sup>                      VI<sub>4</sub><sup>6</sup>/<sub>2</sub>                      I<sub>3</sub><sup>6</sup>                      II<sub>5</sub><sup>6</sup>                      V                      II<sub>4</sub><sup>6</sup>/<sub>2</sub>                      V<sub>5</sub><sup>6</sup>

standard cadential progression

## Auxiliary notes

(usually quavers)

passing note  
note of anticipation  
escaping note (échappée)  
Two places to avoid passing notes!

\* accented passing note  
\* arpeggiation (leaping to other note of chord)  
\* lower mordent (neighbour note)

## Suspensions

25. prep. susp. res. 26. 27. 28. Major key only 29. G minor 30.

V4-3 V4-3 I4 3 VI9 8 6 7 6 4/2

## Sevenths and Chromatic Chords - in C Major

Secondary sevenths - seventh must resolve down

Secondary dominant chords - use in place of the diatonic equivalent; in minor keys the chords are the same, but the accidentals will be different!

31. 32. (b)

I7 II7 III7 IV7 V7 VII7 V/IV V/V V/VI V/VII

Alternative names (V/V etc. better)

Chromatic chords (accidentals only refer to specific note)  
These 'supertonic-related' chords lead to V or I - V

33. 34.

II<sub>5</sub><sup>6</sup> I<sub>3</sub><sup>6</sup> N6 #IV<sub>b</sub>7 It6 Fr6 G6 Ib3 II<sub>b</sub>5 IV<sub>b</sub>3 bVI

Borrowed Chords from minor to major

## Diminished Sevenths

## Neapolitan sixth

35. 36. 37.

VII7 #IV7 N6 6/4

## Figured Bass

The numbers indicate the inversion not the chord.

38.

5/3 6/3 — 6 4 #3 2/4 6 6/4 6/5 # 7 5/3 6/4 5/3

root pos. first inv. first inv. susp. 4th sharp seventh last inv. second inv. #6 seventh chord first inv. sharp third second inv.

Dash means chord continues (bass note is passing note).  
5/3 often left blank. 6/3 shown as 6. 7 means add seventh.