Chapter 8
Diatonic Harmony

- Chord types in tertian harmony
  - M, m , aug., dim., and the five 7th chords
- Roman Numerals
- Harmonic Function
- Harmonic Tendency
- Root Movement
- Melodic Figuration
- Partwriting
- Voice Leading

Aspects of Harmony

Roman Numerals

- Be careful not to confuse *figured bass* symbols and Roman Numerals – they work together!


Chord Inversions

Chord's inclination to progress to another particular chord

- Tonic (T) or the I chord
  ◦ "home base" all harmonies lead here

- Dominant (D); includes V, vii°, & their seventh chords – gravitate toward tonic

- Pre-Dominant (PD); sometimes used for tonic prolongation; includes IV, ii, & their seventh chords – gravitate toward dominant

- iii and vi – they are less focused; sometimes used for tonic prolongation or substitute for tonic, precede pre-dominants or serve as a connector chord linking two harmonies of different functions

Harmonic Tendency
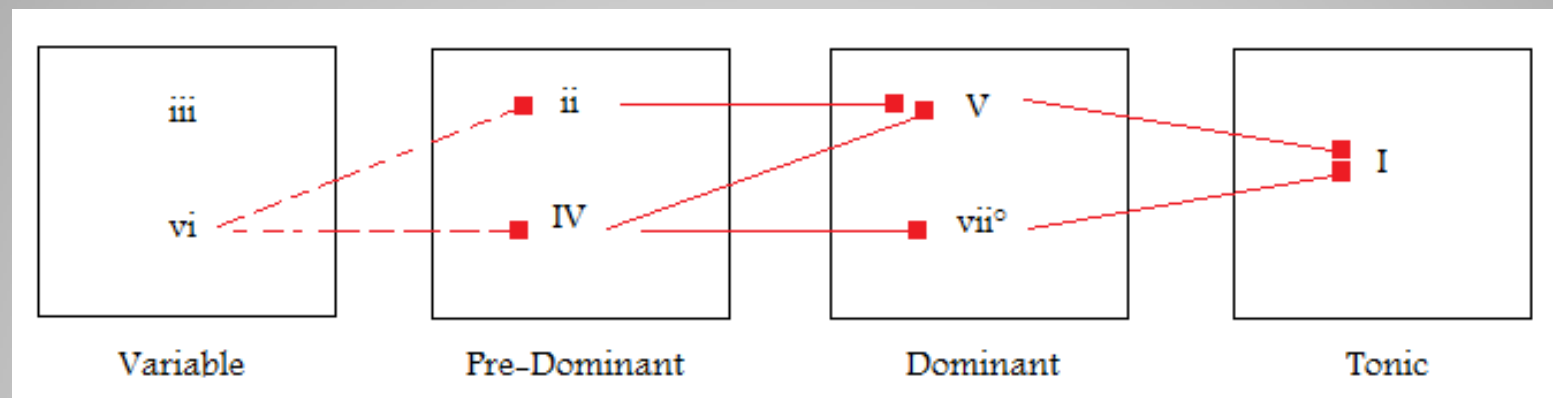
Harmonic Tendency

- Behavior of active scale degrees
- Progression of chordal roots by descending 5^{ths}

- Dominant Family Chords (V, vii° & their seventh chords) have two tendency tones
  - Leading tone – toward tonic ^7 - ^8
  - Supertonic – toward tonic ^2 - ^1
- Both V and V^7 resolve with *root movement* that descending a P5

Underlying Basis for Harmonic Tendency

Ex. 8.3

Harmonic Tendency

- Pre-Dominant Family (IV, ii, & their seventh chords)

- Most active scale degree is ^6 – *submediant*
  - Moves down stepwise toward dominant (^6 - ^5)

- Second active scale degree is ^4 – *subdominant*
  - Moves up stepwise toward dominant (^4 - ^5)

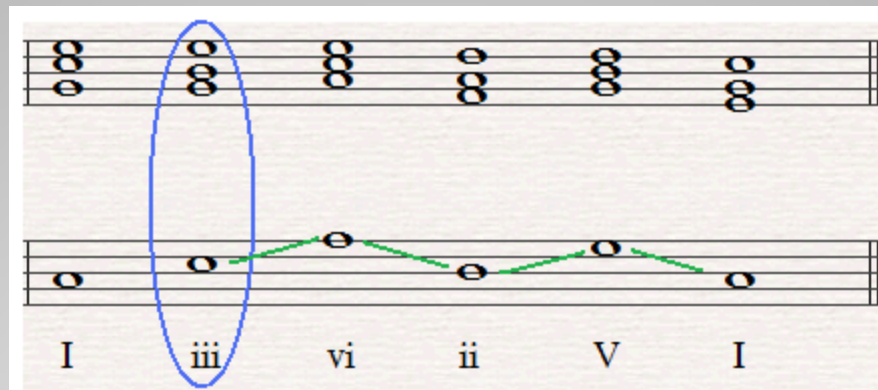- When V^7 is involved, ^4 may move to ^3

Harmonic Tendency

Ex. 8.4

Harmonic Tendency

- The 5th Cycle – most common progression

| I | iii | vi | ii | V | I |

- Descending 5ths whose goal is tonic

- May start on a vi or iii chord; the finish up with ii – V – I

    In minor mode: VI – ii° – V - i

Harmonic Tendency

Ex. 8.6

- Pre-dominant chords do not move to tonic
- Melodic motion of outer voices dictate function
  - In sequence strong linear motion and melodic patterns dictate succession – they override normal chordal tendencies

Things aren't always as they seem…
　　　　Musical context determines harmonic function

Melodic Sequence