

# Harmony Part 2

*In Harmony Part 2 we really get our hands dirty. This section should unravel a lot of the mysteries of creating logical sounding chord progressions, adding simple chromaticism (applied dominants), and modulating to closely related keys. First, we will look at functional harmony in depth, and then we'll use a very handy chart to start creating functional chord progressions. From there, we move onto minor keys. Once we've covered both major and minor, we are ready to modulate.*

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## Harmony Part 2: Exercise 4-1-1

### Purpose

The purpose of this exercise is to practice creating functional chord progressions. Functional harmony is the basis for all classical, and the majority of romantic harmony. Learning this skill will allow you to create chord progressions from scratch that sound logical. This will setup a solid foundation for more complex chromatic harmony and modulation.

### Instructions

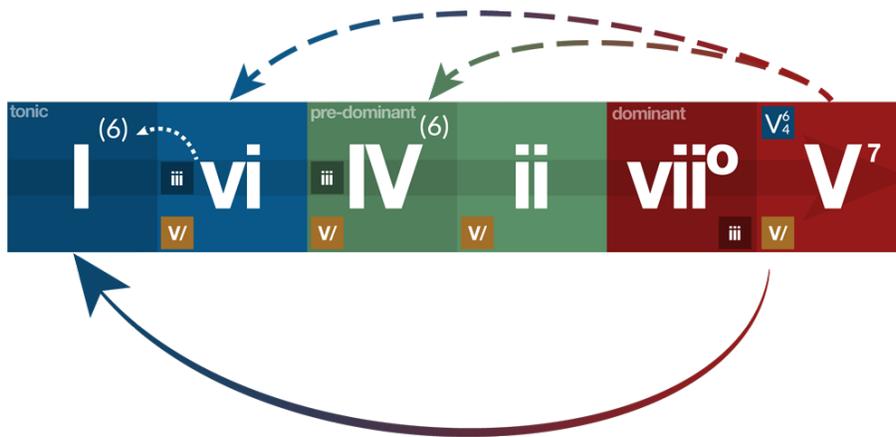
1. Using the functional harmony chart, create a chord progression.
2. Each functional category is grouped, so tonic is blue, pre-dominant is green, and dominant is red.
3. To do create your progression, first pick your key. For now, we will pick a simple key like C major. In the box labeled "Chords", write the actual letter name of the chord. For instance, "C".
4. In the box labeled "Roman Numerals", write the roman numeral. For instance, "I". Roman numerals should have serifs, so "I" instead of "1".
5. Starting on I (Tonic) and moving from left to right, pick chords on the chart.
6. You can only move from left to right, with a few exceptions.
  1. You can always move from V back to I or vi, or IV<sup>6</sup>. You will notice these each have lines that move from right to left. Basically, you can always move from left to right, but you can only move from right to left along the lines.
  2. You can move from vi back to I, however, moving back to I must be in 1st inversion, so I<sup>6</sup>. The progression I-vi-I<sup>6</sup> is allowed, but I-vi-I is not.
7. In the bottom left hand of vi, IV, ii, and V, you will see the symbol "V/". This is the symbol for an applied dominant. You can always add an applied dominant before any of these chords. This is a simple way to make your progression slightly chromatic, without having to modulate. Applied dominants do not need any special preparation.
8. The iii chord (mediant) is not considered functional. It can be used however. It tends to sound best, when moving to vi, or IV. It is also common after the vii<sup>o</sup> chord, especially in sequences.
9. The V chord can also be a V7 chord.
10. The V chord can be preceded by a I<sup>6</sup>/4. This can also be labeled a V<sup>6</sup>/4. Both labels are fine, however, if it is functioning specifically as a cadential 6/4, (an embellishment of V in a cadence), then it should be labeled as V<sup>6</sup>/4.
11. For you progression, you can go through the chart multiple times. See the video for details.

### Tips For Completing This Exercise

1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.
2. Start simple. Write a progression from left to right, without any additional applied dominants, mediant chords, or inversions. Once you are comfortable with that, then start to add more variety into your progression with the applied dominants, mediant, and inversions.
3. Try creating progressions that use all of the chords, and then some that leave out specific chords.
4. Memorize the chart, and try to make the progressions from memory.

### Exercise 4-1-1 - Major Functional Chord Progressions

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Chords:

Roman Numerals:

Chords:

Roman Numerals:

Chords:

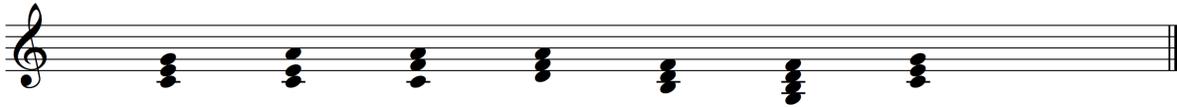
Roman Numerals:

Chords:

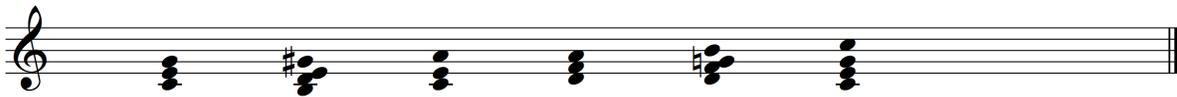
Roman Numerals:

### Exercise 4-1-1 - Check Your Work

1. Look specifically for these progressions, they are not allowed:
  1. IV - vi
  2. IV - I
  3. ii - IV
  4. vii<sup>o</sup> - ii
  5. V - ii
  6. ii-vi
2. Ensure that you end with a cadence.
3. If you have an applied dominant, make sure it goes to it's tonic. So V/ii, must move to ii, and so on.
4. Compare your progressions with my progressions below.



Chords:	C	Am	F	Dm	B <sup>o</sup>	G7	C
Roman Numerals:	I	vi	IV	ii	vii <sup>o</sup>	V <sup>7</sup>	I



Chords:	C	E7	Am	Dm	G7	C
Roman Numerals:	I	V <sup>7</sup> /vi	vi	ii	V <sup>7</sup>	I

## Harmony Part 2: Exercise 4-2-1

### Purpose

The purpose of this exercise is to practice creating functional chord progressions in minor. The chart works exactly the same as the major chart, so the instructions have not changed. You are now just working with minor harmony instead of major.

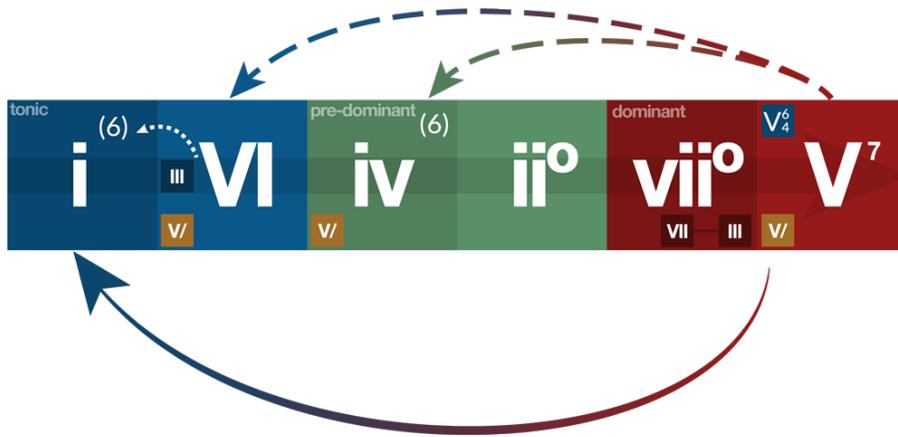
### Instructions

1. Using the functional harmony chart, create a chord progression.
2. Each functional category is grouped, so tonic is blue, pre-dominant is green, and dominant is red.
3. To do create your progression, first pick your key. For now, we will pick a simple key like C minor. In the box labeled "Chords", write the actual letter name of the chord. For instance, "Cm".
4. In the box labeled "Roman Numerals", write the roman numeral. For instance, "i". Roman numerals should have serifs, so "i" instead of "1".
5. Starting on i (Tonic) and moving from left to right, pick chords on the chart.
6. You can only move from left to right, with a few exceptions.
  1. You can always move from V back to i or VI, or iv<sup>6</sup>. You will notice these each have lines that move from right to left. Basically, you can always move from left to right, but you can only move from right to left along the lines.
  2. You can move from VI back to i, however, moving back to i must be in 1st inversion, so i<sup>6</sup>. The progression i-VI-i<sup>6</sup> is allowed, but i-VI-i is not.
7. In the bottom left hand of VI, iv, ii<sup>o</sup>, and V, you will see the symbol "V/". This is the symbol for an applied dominant. You can always add an applied dominant before any of these chords. This is a simple way to make your progression slightly chromatic, without having to modulate. Applied dominants do not need any special preparation. In minor keys, the applied dominants are still major chords.
8. The III chord (mediant) is not considered functional. It can be used however. It tends to sound best, when moving to VI. It is also common after the VII or vii<sup>o</sup> chord, especially in sequences.
9. The V chord can also be a V7 chord. Even in a minor key, it is a major chord.
10. The V chord can be preceded by a i<sup>6</sup>/4. This can also be labeled a V<sup>6</sup>/4. Both labels are fine, however, if it is functioning specifically as a cadential 6/4, (an embellishment of V in a cadence), then it should be labeled as V<sup>6</sup>/4.
11. For you progression, you can go through the chart multiple times. See the video for details.

### Tips For Completing This Exercise

1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.
2. Start simple. Write a progression from left to right, without any additional applied dominants, mediant chords, or inversions. Once you are comfortable with that, then start to add more variety into your progression with the applied dominants, mediant, and inversions.
3. Try creating progressions that use all of the chords, and then some that leave out specific chords.
4. Memorize the chart, and try to make the progressions from memory.

**Exercise 4-2-1 - Minor Functional Chord Progressions**



Chords:

Roman Numerals:

Chords:

Roman Numerals:

Chords:

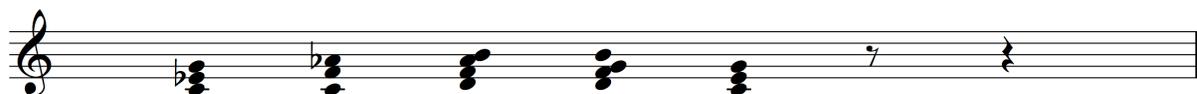
Roman Numerals:

Chords:

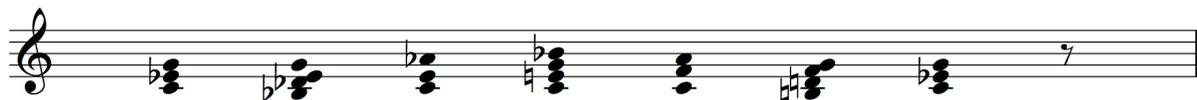
Roman Numerals:

### Exercise 4-21-1 - Check Your Work

1. Look specifically for these progressions, they are not allowed:
  1. iv - VI
  4. vii° - ii°
  2. iv - i
  5. V - ii°
  3. ii° - iv
  6. ii°-VI
2. Ensure that you end with a cadence.
3. If you have an applied dominant, make sure it goes to it's tonic. So V/iv, must move to iv, and so on. You cannot have applied dominants on diminished chords.
4. Compare your progressions with my progressions below.



Chords:	Cm	Fm	B <sup>°7</sup>	G <sup>7</sup>	Cm
Roman Numerals:	i	iv	vii <sup>°7</sup>	V <sup>7</sup>	i



Chords:	Cm	E♭ <sup>7</sup>	A♭	C <sup>7</sup>	Fm	G <sup>7</sup>	Cm
Roman Numerals:	i	V <sup>7</sup> /VI	VI	V <sup>7</sup> /iv	iv	V <sup>7</sup>	i

## Harmony Part 2: Exercise 4-3-1

### Purpose

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The purpose of this exercise is to practice modulating from one key to another, using the principles of pivot chord modulation and functional harmony. This skill will easily allow you to create much more interesting chord progressions than you would otherwise be able to create.

### Instructions

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1. In order to do this exercise, you must be able to create a chord progression based on the exercises 4-1-1 and 4-2-1. If you are confused or have trouble with those exercises, go back and ensure that you understand by re-watching the videos.
2. To modulate using pivot chords, we need to have two keys. The starting key, and then a closely related key.
3. To find a closely related key, you need to look at the key signatures. Every closely related key is only 1 sharp or flat away from the original key. Use the **Closely Related Key Chart (Appendix C)** for reference. Let's say we choose C major and E minor.
4. Once you have your two keys, using the **Pivot Chord Chart (Appendix D)** find a chord that is shared between the two keys. Write that chord in the box labeled pivot chord. A minor is a shared chord. It is *vi* in C major, and *iv* in E minor.
5. Next write a progression in the first key. It must lead up, functionally to that pivot chord. Let's say we write a progression like this: "C (I) - Dmin/F (*ii*<sup>6</sup>) - G<sup>7</sup> (V<sup>7</sup>) - C (I) - Amin (*vi*) **\*\*Pivot Chord\*\***".
6. Now write in a chord that can follow the pivot chord. It must be functional in the new key, E minor. Because A min is the *iv* chord in E minor, we can move to a *ii*<sup>o</sup>, *vii*<sup>o</sup>, or V. From there, we complete our progression in the new key with a cadence. It should look something like this, "Amin (*iv*) - F#<sup>o6</sup> (*ii*<sup>o6</sup>) - B<sup>7</sup> (V<sup>7</sup>) - Emin (*i*)".

### Tips For Completing This Exercise

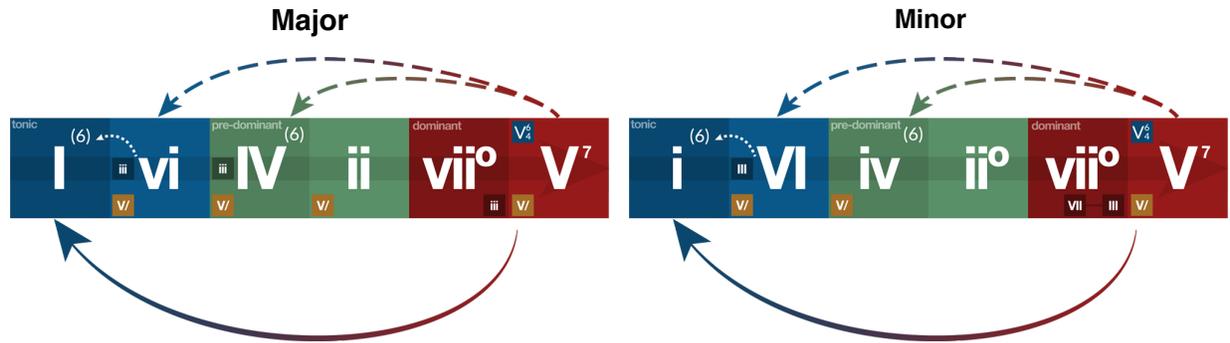
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1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.
2. Once again, don't be afraid to be simple. A simple four chord progression in one key, moving to a pivot chord, and then a cadence in the new key is a great chord progression. Master this, and you will be far ahead of most composers.
3. Your pivot chord is key, but the don't lose site of functionality. Your chords following the pivot chord must still move from left to right on the chart.
4. Try improvising these key changes at the piano. It will be painful at first but, if you can play these in real time, it becomes much easier to do when composing.



### Exercise 4-3-1 - Check Your Work

1. Follow the check your work section from exercise 4-2-1 to ensure your chord progressions are correct.
2. Ensure the pivot chord is, in fact, shared between the two keys.
3. Ensure you have a cadence in both keys. They confirm each individual key.
4. Ensure the chord following the pivot is correct functionally. This means that it is to the right on the functional chart in the new key.



The musical notation shows a key change from C major to G major. The first measure is in C major with chords C (I), G (V), and C (I). The second measure is in G major with chords Am (vi), D7 (ii), and G (I). The bass line consists of quarter notes: C, G, C, G, G, D, G.