

# Harmony 1 review melody 2

Name: \_\_\_\_\_

**Tonic:**

I	home
I <sup>6</sup>	"soft" home
iii in major	substitute for I <sup>6</sup>

**Dominant:**

V	leads back to home
V <sup>7</sup>	good for authentic cadences, not half cadences
V <sup>6</sup> , V <sup>7</sup> (inv), vii <sup>o7</sup> (inv)	"soft" dominants
cad. <sup>6</sup> / <sub>4</sub>	V ornamented with nonharmonics
V <sup>6-5</sup> [ iii <sup>6</sup> ]	V ornamented with a nonharmonic in major - "Chopin 6th"

**Passing noodles between bookends of tonic:**

V<sup>6</sup>  
 V<sub>4</sub><sup>6</sup>, vii<sup>o6</sup>  
 V<sup>7</sup> (inv), vii<sup>o7</sup> (inv)  
 IV + inv

**Predominants:**

ii <sup>(6)</sup> , IV	lead to/come right before V
ii <sup>7</sup> / IV <sup>7</sup> and inv	
IV <sup>6</sup>	min: Phrygian cadence
vi	first in a chain of predominants; deceptive cadence

**Other passing chords:**

passing <sup>6</sup> / <sub>4</sub> or <sup>6</sup> / <sub>4</sub>	the passing noodle between <sup>5</sup> / <sub>3</sub> and <sup>6</sup> / <sub>4</sub> bookends of any chord
iii <sup>6</sup> <sub>4</sub> in major	bass <sup>1-7-6-5</sup> , passes between I and a predom on <sup>6</sup> / <sub>4</sub>
v in minor	bass <sup>1-7-6-5</sup> , passes between i and a predom on <sup>6</sup> / <sub>4</sub>

Set for 4 part chorale twice:

...use ascending melodic minor and descending melodic minor at least once somewhere (can be just a nonharmonic tone)

