FUNCTIONAL HARMONY WORKSHEET Romantic Era

Tonic Function Chords I, i, vi, bVI, iii or bIII





Preparation Function Chords IV, iv, vi, bVI, ii, ii°, bIII, iii or N6 Any of the above chords w/ their 7th. borrowed chords, & Augmented 6th chords

Dominant Function Chords V, vii°, bIII (+), iii or Augmented triad Any of the above chords w/ their 7th. (No 7th possible on augmented triads)

Tonic chords (I or i) can go any where.

Root position preparation chords must go to either another preparation chord (As long as it follows correct root movement) or to a dominant function chord.

Dominant function must go to either another dominant chord (As long as it follows correct root movement) or to a tonic function chord.

Never double altered pitches or tendency tones. (The will create P8's upon resolution.) I.e. b6 and #4 in an Aug. 6th chord or b2 in a Neopolitan 6 chord.

ROOT MOVEMENTS

The most common root movements in functional harmony are:

- 1) Descending 5th or ascending 4th.
- 2) Descending 3rd
- 3) Ascending 2nd

TYPES OF MOTION

Progression- The motion of harmonic motion towards a specific goal. i.e. V to I (motion towards a cadence)

Prolongation- Static harmonic motion. i.e. Cadential 6_4 to V. The remaining types of 6_4 chords, as well as repeat chord (Two chords with the same root. i.e. I to I)

Retrogression- Backwards harmonic motion. i.e. ii to I or V to IV

© 2004 by Joe L. Alexander All Rights Reserved