FUNCTIONAL HARMONY WORKSHEET Baroque/Classical Era

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





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



Dominant Function Chords
V, vii°, iii, bIII (+) 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.

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 Or any of the four types of 6_4 chords as well as repeat chord with the same root. i.e. I to I

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

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