Complete Progressions  
(to Ch.11)

(Left arrow ← indicates that progression can occur in reverse order: I → I⁶ ← means I⁶ → I works as well)

<table>
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<th>Establish (and expand) initial tonic - Approach to the cadence - Cadence (half or Authentic)</th>
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- **Establish the Initial Tonic:**
  - I
  - Establish and Expand the Initial Tonic:
    - I → I⁶ ←
    - I → V⁷ – I
    - I → vii⁰⁶ ← I
    - I⁶, and any inversion of V⁷ may be used, as long as ti in the bass resolves to do, and fa in the bass resolves to mi.
    - From expansions above, if second tonic is omitted, an ‘aborted’ expansion occurs, also, an expansion may begin with V⁷ or vii⁰⁶.
    - Any number of the expansions may be ‘chained’ together (i.e. I – V⁴/₂ – I⁶ – V⁶/⁵ – I).
    - A complete progression may serve as the elaboration of the initial tonic of a longer progression.

- **Approach to the Cadence** (intermediate harmonies):
  - ii (only in Major), ii⁶
  - IV, IV⁶
  - vi
  - and any combination thereof, most notably:
    - IV → ii⁶
    - (5-6)
    - vi – ii, vi – ii⁶ (descending 5ths)
    - vi – IV, vi – IV – ii (bass arpeggiation - descending 3rds)

  - Expansions of intermediate harmonies:
    - ii → ii⁶, IV⁶ – IV ← (bass arpeggiation)
    - ii – [I⁶] – ii⁶ ← (voice exchange)
    - IV – [ii⁶] (elaboration of IV using 5-6)

- **Cadence**
  - Authentic:
    - V⁷ – I (strong cadential effect)
    - vii⁰⁶ – I (weak cadential effect)
  - any inversion of V⁷ resolving to I or I⁶ as long as ti in the bass resolves to do, and fa in the bass resolves to mi (weakened cadential effect).
  - V may be expanded (see half-cadence), so may the final I.

  - a half cadence occurs when the final tonic is omitted from the cadence.

- Elaborations of V⁷:
  - V⁶/⁴ – V⁷/⁵/³
  - (Cadential 6/4 resolving to V⁷)
  - V⁸⁷ – V → V⁶/⁵ – V⁶ – V⁷
  - (passing 7th)
  - V⁷ – V⁶/⁵, V⁷ – V⁶/⁵ – V⁴/³ – V⁴/⁲ ← (bass arpeggiation)
  - V⁷ – [IV⁶] – V⁶/⁵ ← (voice exchange)

Most of the above work in minor also (with the notable exception of root position ii⁶).

Some progressions may omit the initial tonic and/or approach to the cadence; however, a progression must contain at least a half cadence, which alone, would have to be very elaborated!