Addendum to Complete Progressions  (Ch. 12-15)
Additional elaborations, approaches to the cadence, and cadences:

- **Elaboration of the Initial Tonic**
  
  I – IV – I  (notably I – IV\(^6\) (or vi) – I\(^6\) with a descending bass)
  
  I – iii – IV – I  (elaborating IV approached by iii)
  
  I\(^5\)-6 or I – [iv\(^6\)]

- **Approaches to the cadence**
  
  ii\(^7\), ii\(^6/5\), IV\(^7\)  (seventh chords, usually on a strong beat, unless followed by V\(^6/4\))
  
  iii  (in major, followed by typically by IV (or ii\(^6\)) – V, or vi – ii\(^6\))
  
  III  (in minor, often preceded by I – VII)
  
  VII  (in minor, often followed III or V\(^6/5\))
  
  VII – [vi\(^6\)] – V\(^7\) (in minor)

  - Expansions of intermediate harmonies
    
    ii\(^7\) – [I\(^6\)] – ii\(^6/5\)  ← (voice exchange)

- **Cadence**
  
  **Deceptive Cadence:**
  
  \[
  V – vi  \quad \text{(or IV\(^6\))}, \quad \text{usually followed by a re-approach to the cadence,}
  \]
  
  \[
  \text{then an authentic cadence, all within the same phrase.}
  \]
  
  **Plagal Cadence**
  
  \[
  V – I – IV – I  \quad \text{(the expansion of the final tonic of an \textbf{authentic cadence})}
  \]

  - Elaboration of V:
    
    V/V – V  \quad \text{(secondary dominant)}

Most of the above work in minor also (unless otherwise noted).