

“C.C.S”.

C.C.S. is our general conceptual framework for understanding classic chord progressions in the style of tonal harmony.

The first “C”: Circle of Fifths progressions

- Major Key: vi-ii-V-I
- Minor Key: VII –III–VI–iio–V-I
- Remember the addition of VII-III in the minor key is critical and reflects the shift to the relative major
- Major and Minor key progressions have a similar overall flow but some qualities of triads are different

The second “C”: Cadences (or resting points)

- V – I (i) *Authentic*
- IV – I (i) *Plagal*
- Resting on V *Half*
- V - vi (VI) *Deceptive or Evaded*
- iv6 – V (in minor mode) *Phrygian Half*

The third part: “S” Substitutions

- We can substitute a chord when two out of three chord members are the same
- D major example: IV (G-B-D) to ii (E-G-B)
- Ab major example: V (Eb-G-Bb) to viio (G-Bb-Db)
- This is why in classic harmony we may go ii-V-I instead of IV-V-I, or example,