

Tonal Harmony - Chapter 10 Outline (p. 156-176)

Complete the following outline using the text as your guide. READ CAREFULLY. If you have questions, write them down so we can discuss them in class. Also, complete each self-test as you make your way through the chapter. Be ready to discuss everything on this outline during the next class period.

Cadences, Phrases and Periods

- I. Musical Form
 - a. Form –
 - b. Why is learning form important? Is the knowledge necessary to be able to truly appreciate a piece of music?
- II. Cadences
 - a. The ultimate goal of a series of chords is always invariably the tonic of the key.
 - b. Cadence – an arrival point in the music or _____
 - c. Authentic cadence –
 - i. Indicates root movement from dominant (V) to tonic (I)
 - ii. V – I –
 - iii. V⁷ – I –
 - iv. vii^o – I –
 - v. PAC –
 - vi. IAC –
 - d. Deceptive cadence –
 - i. Usually is a V – iv progression. Why do you think this is?
 - e. Half cadence –
 - f. Phrygian half cadence –
 - g. Plagal cadence –
 - i. Also known as an “_____” cadence
- III. Cadences and Harmonic Rhythm
 - a. Cadences usually fall on a _____ beat
- IV. Motives and Phrases
 - a. Motive –
 - i. Can consist of a pitch or rhythmic pattern
 - ii. Motives are used different ways or _____ throughout a composition
 - iii. Beethoven’s 5th is a good example of a ‘motive’
 - b. Phrase –
 - c. Phrase segment –
 - d. Elision –
 - e. Four bar phrases are very common
- V. Period Forms
 - a. Period –
 - b. Period usually consists of two phrases in an antecedent-consequent relationship. Look at the example on page 167 (example 10-12) for this. Notice how the phrases begin the same way, but end differently. This is called an antecedent-consequent. “Mary Had a Little Lamb” is an example of an antecedent-consequent relationship.
 - c. Parallel period –
 - d. Repeated phrase –
 - e. Contrasting period –
 - f. Three-phrase period –
 - g. Double period –