

LESSON 18

Date: _____

As you conclude your study of cadences, you are now equipped to expand your understanding of harmony in music. The concepts covered are but an introduction to the rich language of musical harmony.

The following is a modified excerpt from an article that acts as an introduction to a set of lectures in music theory produced in partnership by Coast Learning Systems, a division of Coastline Community College, for instructional use. The complete citation is given at the end of the article.

Music of the world demonstrates that there is no one way to create music. Looking at just the major continents of the world we can see three distinct methodologies for music making. Looking at the African continent we see a dominant interest in complex rhythmic groupings that somewhat overshadow harmonic and melodic interest. That balance differs in Asia where the dominant interest centers on melody. Here in the Western part of the world harmonies and chords have shared in a unique partnership with melody. These are very broad generalizations that can be quickly discounted in many examples. Bach's chorale harmonizations were written at a time in the evolution of Western music where the balance between melody and harmony was perhaps the most equal in importance.

The process of moving from one chord to another differs from style to style across the spectrum of musical examples. The western European tradition of counterpoint and melody construction has developed a structured but flexible rule set that plays an important role in all styles of music which lean heavily on this tradition.

The writings of Bach, especially his chorale harmonizations provide some of the most concise and consistent examples of this rule set. Using four voice parts, these chorales have a density that rarely exists today in composition. Each voice is an independent melodic line that must not be lost in the activity of the other three parts. The horizontal motion, or, melodic motion, is of utmost import. The chords that result from these melodies are rich with dissonances resulting from melodic obligations, referred to as voice leading. Dissonances are prepared, delivered and resolved. As a result of such control over each voice or melody, each and every note in a Bach chorale can be explained as a function of the rules of voice leading.

Any serious student of music will at some point need to study these masterfully constructed pieces. Simple to the ear, complex to the mind, to study Bach chorales is to study the history of the evolution of melody, harmony, and music making.

Megill, David, and Donald Megill. Megill Music Lab.

<http://www.coastonline.org/mml/topic/topicsSearch_detail.php?id=360>.

To this end, you will begin to examine the endless possibilities that music composition affords, regardless of the cultural context by which it is influenced. There simply is no end in sight to the musical innovations that are possible within the human experience.

Chords That Support a Particular Note

Begin by considering all the triads of C+:

C E G	D F A	E G B	F A C	G B D	A C E	B D F	D F# A
1 3 5	2 4 6	3 5 7	4 6 1	5 7 2	6 1 3	7 2 4	2 #4 6
(tonic)	(supertonic)	(mediant)	(subdominant)	(dominant)	(submediant)	(leading note)	(secondary dominant)

Which chords support the following notes of the scale?

C ([^]1) ? _____

D ([^]2) ? _____

E ([^]3) ? _____

F ([^]4) ? _____

G ([^]5) ? _____

A ([^]6) ? _____

B ([^]7) ? _____

In Level 5 you will only be required to write authentic, plagal and half cadences. These cadences are formed using on tonic, supertonic, subdominant, dominant, and secondary dominant chords. Eliminate mediant, submediant, and leading note chords from your lists above.

Writing Cadences at the End of a Phrase

Recall that in Level 5 we will only be using tonic, supertonic, subdominant, dominant, and secondary dominant chords. We will also only use pairs of chords that form authentic, plagal, and half cadences.

1. Identify the key of the melodic phrase.
2. The last two notes will form the cadential chords. Write the scale degree number of these notes above the soprano voice. Choose chords that support the last two notes AND that form one of the cadential chord progressions.
3. Write the chord symbols and name of the cadence under the music. Then proceed by writing out the cadence.
4. The given melody will always act as the soprano voice. This means that no other notes can be written above these notes. This also means that you may not be able to apply previously covered voice leading rules.
5. Add any necessary rests to complete the bass line.

Key: _____

Key: _____

Cadence: _____

Cadence: _____

PRACTICE

- For the following phrase ends, name the key and write an appropriate cadence at the end. Symbolize the chords using Roman numeral figures and identify the name of the cadence.

Key: _____

Key: _____

Cadence: _____

Cadence: _____

Key: _____

Key: _____

Cadence: _____

Cadence: _____

Key: _____

Key: _____

Cadence: _____

Cadence: _____

Key: _____

Key: _____

Cadence: _____

Cadence: _____

Key: _____

Key: _____

Cadence: _____

Cadence: _____

2. As you have learned about cadences, several restrictions were placed on voice leading and chord resolution. If you removed all of these restrictions:

a) How many different possibilities are there for the final two soprano scale degrees of a melody ending in a perfect authentic cadence?

b) How many different possibilities are there for the final two soprano scale degrees of a melody ending in an imperfect authentic cadence?