

0. Prolongation within a chord

0.1 Inner voices

- a) b) c) d) voice exchange

Examples a, b, and c show inner voice prolongation in a C major chord. Example a) shows the inner voices (second and third) moving in parallel motion. Example b) shows the inner voices moving in contrary motion. Example c) shows the inner voices moving in parallel motion with a different interval. Example d) shows a voice exchange between the second and third voices.

0.2 Outer voices

- a) b) c) d) v.e. e) v.e.

Examples a, b, and c show outer voice prolongation in a C major chord. Example a) shows the outer voices (first and fifth) moving in parallel motion. Example b) shows the outer voices moving in contrary motion. Example c) shows the outer voices moving in parallel motion with a different interval. Examples d) and e) show voice exchanges between the first and fifth voices.

- f) g)

Examples f) and g) show outer voice prolongation in a C major chord. Example f) shows the outer voices moving in parallel motion. Example g) shows the outer voices moving in contrary motion. Below the bass staff, there are two chord symbols: a C major chord and a C major chord with a flat fifth (C major 7b9).

0.3 Inversions

- a) b)

Examples a) and b) show inversions of a C major chord. Example a) shows the first inversion (C/E) and the second inversion (C/G). Example b) shows the first inversion (C/E) and the second inversion (C/G).

1. Prolongational progressions From William Caplin, *Classical Form*, pp. 24, 26, 28, 30

1.2. j) "Standing on the dominant/tonic" is a common Classical-era device for confirming a new key area

1.1 Pedal point

a) b) c)

I IV6/4 I I (IV V7) I I (V7 -> IV V7) I V (I V I V vii° -> V)

ped.----- ped.----- ped.-----

1.2 Neighboring chords

T-D-T: a) b) c) d) T-PD-T: e) f) g) h) i)

I (V) I I (V6/5)I I (vii°7) I I6 (V4/2) I6 I (IV) I I (IV6) I I (IV6 V6/5) I i (IV6/5 V6/5 i I (ii4/2 V6/5) I

1.3 Passing chords

a) b) c) d) e) f) g) h)

I (vii°6) I6 I (V4/3) I6 I 5-6 I (ii7) I6 {m7} P I (V6/4) I6 P IV6 (I6/4) IV P V (IV6) V6/5 P I (IV6) I6 I (V4/2) I6

1.4 Substitute chords

a) b) c) d) e) f) g) h)

I (vi) I6 I6 (vi) ii6/5 IV (ii) V I (V6) vi IV6 (I6/4) ii6/5 I (iii) IV ii (IV) V I (7) IV

2. Authentic cadential progressions

2.1 Basic authentic progressions

a) b) c) d) e) f) g) h)

I6 IV V I I6 ii6 V I I6 ii6/5 V I I6 ii6/5 V I I6 IV V 7 I I6 ii6 V 7 I I6 ii V I vi ii V I

2.2 Dominant embellishment

a) b)

I6 ii6 V(6/5) I
4 3 I6 ii6 V(6/4 7) I

2.3 Pre-dominant embellishment

a) b) c) d) e) f)

IV V I IV6 V7 I ii V I I6 ii6 (V6/5) I
---> V I6 ii6 (vii°7) I
---> V 7 I6 ii6 (vii°7) V7 I
---> V(6/4)

Some authentic cadence variants, as found in Bach chorales:

a) b) c) d) e) f) g)

180., 188. 19. 20. 182. 181. 26.

g) h) i) j) k) l) m)

17. 167. 166. 207. 26.

4. Non-authentic cadential progressions

1. Deceptive cadences

a) deceptive cad. b) deceptive cad. c) evaded cad. d) evaded cad. e) evaded cad. f)

Musical notation for six types of deceptive and evaded cadences. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. Each cadence is shown in a single measure. a) Deceptive cadence: Treble clef has a half note G4, bass clef has a half note F3. b) Deceptive cadence: Treble clef has a half note G4, bass clef has a half note G3. c) Evaded cadence: Treble clef has a half note G4, bass clef has a half note G3 with a sharp sign. d) Evaded cadence: Treble clef has a half note G4, bass clef has a half note G3. e) Evaded cadence: Treble clef has a half note G4, bass clef has a half note G3. f) Evaded cadence: Treble clef has a half note G4, bass clef has a half note G3 with a flat sign.

2. Half cadences

a) b) c) d) Phrygian cad. e) Phryg. cad. f) g)

Musical notation for seven types of half cadences. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. Each cadence is shown in a single measure. a) Half cadence: Treble clef has a half note G4, bass clef has a half note F3. b) Half cadence: Treble clef has a half note G4, bass clef has a half note G3 with a sharp sign. c) Half cadence: Treble clef has a half note G4, bass clef has a half note G3. d) Phrygian cadence: Treble clef has a half note G4, bass clef has a half note F3 with a flat sign. e) Phrygian cadence: Treble clef has a half note G4, bass clef has a half note G3 with a sharp sign. f) Phrygian cadence: Treble clef has a half note G4, bass clef has a half note G3 with a sharp sign. g) Phrygian cadence: Treble clef has a half note G4, bass clef has a half note G3 with a sharp sign.

3. Plagal cadence

Musical notation for a plagal cadence. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. The cadence is shown in a single measure. Treble clef has a half note G4, bass clef has a half note F3.

The first system consists of two blank musical staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. Both staves are divided into nine measures by vertical bar lines.

The second system consists of two blank musical staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. Both staves are divided into nine measures by vertical bar lines.

The third system consists of two blank musical staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. Both staves are divided into nine measures by vertical bar lines.

The fourth system consists of two blank musical staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. Both staves are divided into nine measures by vertical bar lines.

