ANALYZING CADENCES

Phrase - each phrase contains exactly **one** functional cadence located at or near the end.

Form - **weaker** cadences define divisions **within** sections, **stronger** cadences define divisions **between** sections.

Key - the difference between **tonicization** and **modulation** is:
       If a passage cadences in another key it is **modulating** to that key.
       If a passage visits another key but does not cadence, it is **tonicizing** that key.

Therefore, the difference between **THC** and a **PAC/IAC of V** is:
       If a passage ends on V but only **briefly** tonicizes V (1 or 2 chords), it did not modulate. Therefore the cadence is a **THC**.
       If a passage ends on V and is in V for a **longer** period (several bars involving PD/V chords or V/V), it has **modulated to V**. Therefore the cadence is a **PAC/IAC of V**.

BASIC PHRASE TYPES

PHRASE PERIOD (8-bar)

Antecedent			Consequent		
basic idea (b.i.)	contrasting idea (c.i.)	*weak cadence*	basic idea (b.i.)	contrasting idea (c.i.)	*strong cadence*

PHRASE SENTENCE (8-bar)

Presentation		Continuation		
basic idea (b.i.)	basic idea (b.i.)	(optional) fragmentation (frag.)	cadential idea (cad.)	*cadence*

COMPOUND PERIOD (16-bar)

Antecedent				Consequent			
8-bar sentence			*weak cadence*	8-bar sentence			*strong cadence*
presentation		continuation		presentation		continuation	
b.i.	b.i.	cont. (frag.)	cad.	b.i.	b.i.	cont. (frag.)	cad.

COMPOUND SENTENCE (16-bar)

Presentation				Continuation		
8-bar period (no cadences)						
compound basic idea (c.b.i.)		compound basic idea (c.b.i.)		continuation	cadential	*strong cadence*
b.i.	c.i.	b.i.	c.i.	*fragmentation, sequences, cadential motion, other*		

There are many more variations on these four basic phrase structures - for comprehensive study refer to:

William E. Caplin. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press, 1998).