

## Performing a Harmonic Analysis

1. Identify phrase endings.
  - It's often helpful to listen for:
    - A new phrase beginning or a repetition of a previous phrase beginning. This tells you an "old" phrase must have just ended.
    - A sense of goal, often marked by a cadence.
2. Analyze the phrase ending.
  - Listen, and label the \*cadence if present (it often is).
  - Provide a harmonic analysis of the ending:
    - You know that if there's an **authentic cadence**, the phrase ends with V(7)-I in the bass. Look for a strong predominant.
    - If there's a plagal cadence, the phrase ends with IV-I. This is often referred to as the Amen cadence.
  - Back up from the cadence to look for a strong predominant.- ii- or IV Analyze from the beginning.
3. Identify triads on strong beats. In hymns, most chords are diatonic (naturally part of the key.) If there are any triads (or 7th chords) that do not fit the key signature, they are borrowed chords or Secondary chords.

\*A **cadence** is like the musical equivalent of punctuation.

Cadences are made up of at least two chords next to each other at the end of a phrase of music. These cadences act as the commas and full stops in a piece of music. Cadences can make the music feel resolved or finished (like a full stop or period), they can make the music feel like they're not quite finished and are going on to another point (like a comma), or they can leave the music asking questions and intrigue (like a question mark).

1. Perfect Authentic      2. Imperfect Authentic      3. Plagal      4. Deceptive      5. Half

V I      vii<sup>°6</sup> I      IV I      V<sup>7</sup> vi      I V