

Compositie template

Period Form (circular shape; we have the basic idea that returns)

C.X. la Fontaine

Period Form is an 8 bar form. There are ways to make it shorter or make it longer.

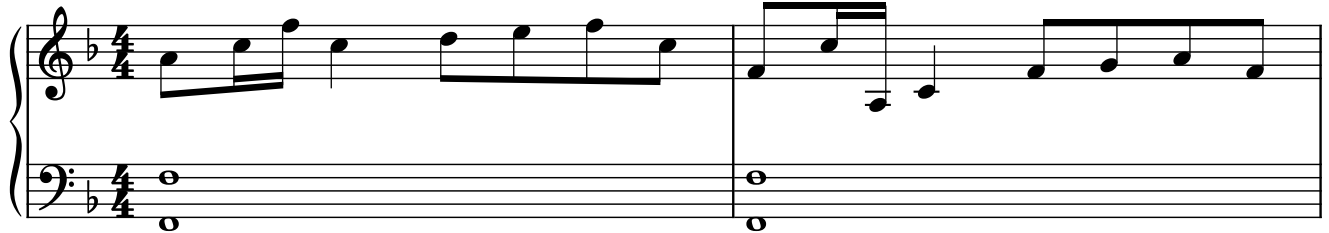
bron: https://www.youtube.com/watch?v=Z8uYdzU_ZR8

M1+M2+M3+M4: This called the antecedent

M1+M2: Basic Idea

Properties:

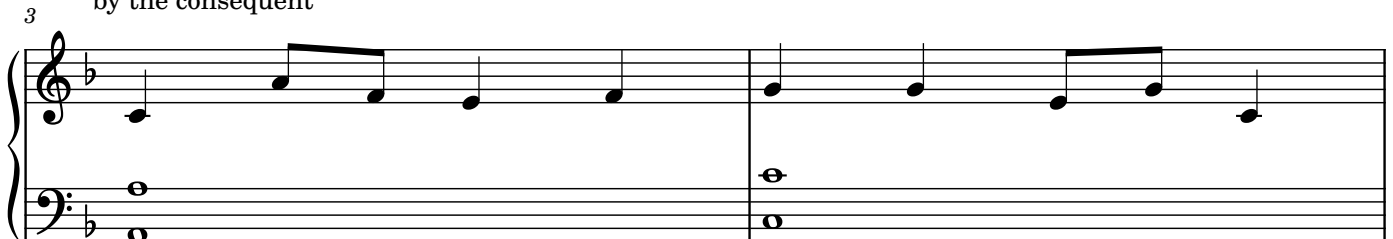
- It holds the basic idea
- The basic idea holds main motives and interessting material which wil be used in the rest of the piece
- It is harmonic stable. This means you stay on the I-chord.
- You may branch out to other harmonies, but there is a sense of staying home.



M3+M4: Contrasting Idea

Properties:

- This usually new material or a variation of the basic idea
- It feels like some sort of response
- It feels like we are going somewhere, we're moving forward from that begining
- The most important thing about the contrasting idea is that it feels like a question
- By the end of the phrase we should feel like we're unresolved, that there's still more to come.
- The whole first phrase, the question, is called the antecedent, and then it gets responded to and answered by the consequent



M5+M6+M7+M8: This is called the consequent

M5+M6: Basic Idea

Properties:

- The beginning of the consequent, is the return to the basic idea
- You can vary it, you can change it, but at least the begining of the basic idea should be the same so our listner can hear it and understand "oh yeah this is where we started". So it should be pretty clear we're back to where we were in bar one.
- Bar 5 and 6 are the repeat of the basic idea.



M7+M8: Cadence

A Cadence create a sense of a closure (a ending)

Zie <https://www.britannica.com/art/cadence-music>

[https://nl.wikipedia.org/wiki/Cadens_\(muziektheorie\)](https://nl.wikipedia.org/wiki/Cadens_(muziektheorie))

<https://tweedehands-gitaar.nl/muziektheorie/begrippen/cadens>

<https://www.ppsimons.nl/koraalzetting/cadensen.htm>

http://martijnhooning.nl/frameset/harmonie4_a.html

<http://www.berthdoornbos.nl/Musica-Vivace/Extra/Harmonieleer/Cadensen.htm>

- Authentieke cadens (authentic cadence) (V-I)
- Veelvoorkomende variant op de authentieke cadens is: I - IV - I₄⁶ - V - I, waarin de overgang van IV naar V wordt onderbroken door de tweede omkering (I₄⁶) van de eerste trap. I₄⁶ is een voorhoudingsakkoord voor V: De grondtoon van I₄⁶ is voorhouding voor de terts van V en de terts van I₄⁶ is voorhouding voor de kwint van V. I₄⁶ is dus eigenlijk een V met 2 voorhoudingen.
- Volledig slot (I, IV, V)
- Plagaal (plagal cadence) (I, IV, I) of amen cadens (IV-I)
half cadence ???
- Bedriegelijk slot (I, IV, V, VI) of bedriegelijk slot ("Trugschluß", of "Deceptive cadence": V-VI): Je verwacht een normaal slot als V-I, maar er komt geen tonica, maar in plaats daarvan VI, of soms nog iets anders. Hierna wordt de muzikale zin meestal weer herhaald, maar nu afgemaakt met een authentieke cadens
- Open einde, halfslot (half cadence) (I-V)

Letop

I 6/4 (= eerste omkering; in C maj van onder naar boven E₄, G₄ C₅) mag alleen in de cadens, vlak vóór trap V.

Properties:

- This is when you wrap it all up.
- It could be a perfect cadence (see above) that feels like we're all done and we're home. Zie
- It could be a half cadence (see above), but it should feel like a pretty strong sense of punctuation.
- We should feel like the whole eight bar theme was a complete thought and we're ready for either a repetition of it or for something new.
- Usually it's a good idea for the cadence to be the opposite of whatever happened in the contrasting idea. So if the contrasting idea ended on a V chord, you probably want to end your whole theme on the I chord. Or it could be the other way around. Your contrasting idea may have ended on the I chord and you want to end the whole eight bars with a half cadence on the V chord.



Zie ook

- Akkoorden bij een liedje schrijven in 4 stappen

<http://www.berthdoornbos.nl/Musica-Vivace/Extra/Harmonieleer/Akkoorden-bij-een-liedje-3.htm>