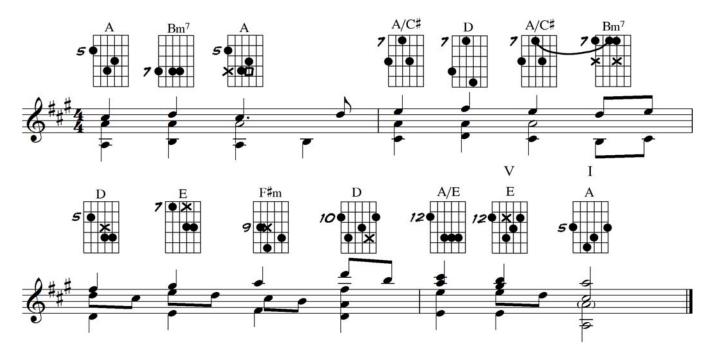
Cadences

Much of the earliest known music was vocal, not instrumental; naturally, the singers had to have little pauses to breathe, so music came to be divided into sections that are called phrases. Actually, this is just a theory, but regardless of how phrases came into being, they continue to regulate even much of the music heard today. A study of different types of phrases will come later with a study of *Form*, but for now, one particular facet will be discussed at bit: The ends of phrases are called *Cadences*. Cadences are classified in two ways:

- By the chords involved at the very end (when I and V are used, the cadence is called *authentic*. When I and IV are used, the cadence is called *plagal*. In minor keys i and V are used for the authentic, i and iv for the plagal); and
- 2) By how final the cadence sounds.

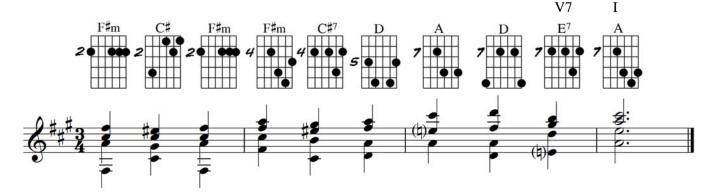
Specific Types of Cadences:

1) <u>Perfect Authentic Cadence</u> — uses the progression V - I or V7 - I (V - i or V7 - i in minor) in which the V chord has its root in the bass and the I has its root in both the bass and soprano; it is very final sounding:

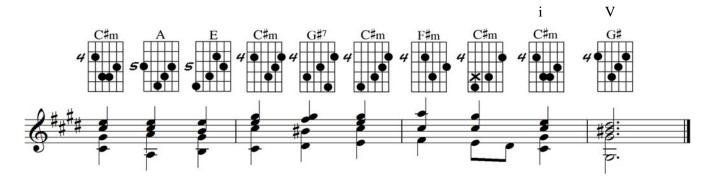


- 2) <u>Imperfect Authentic Cadence</u> also has the V I (V i) progression but with one or more of the following conditions:
 - a) The I has its 3rd or 5th in the bass
 - b) The I has its 3rd or 5th in the soprano
 - c) The V has its 3rd or 5th in the bass

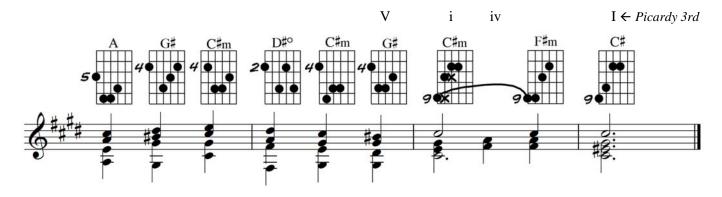
Imperfect Authentic Cadences are less final sounding than their Perfect brothers:



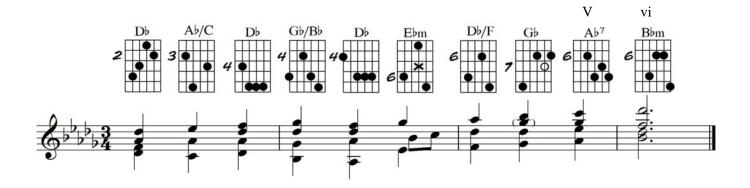
3) <u>Authentic Half Cadence</u> — these use the I - V (i - V) progression and like the imperfect cadences, do not sound completely final (in this case because they end on V). If V is preceded by any chord other than I, it is still known as *half cadence*.



4) <u>Plagal Cadence</u> — uses IV - I (iv - i); is often added after a V or V - I; usually sounds very final.

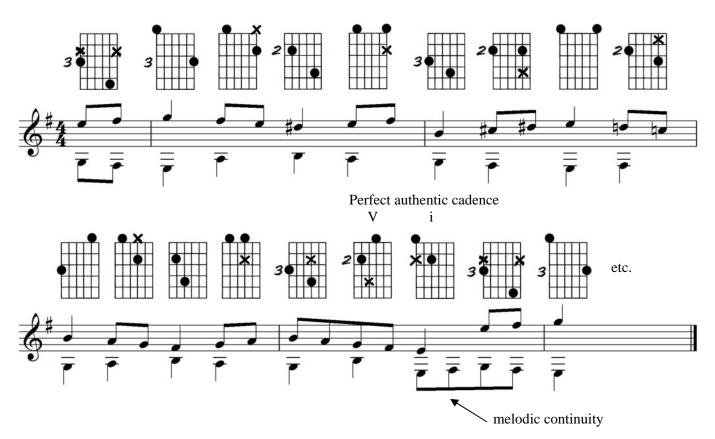


5) <u>Deceptive Cadence</u> — this occurs when V goes to any chord besides I (i). The most common chord to be used is vi (VI), but others are used too (actually a plagal cadence that goes V - IV - I is also technically a deceptive cadence). Deceptive cadences always give the feeling that something else has to come.



Cadences

Cadences are often disguised by melodic continuity in one or more parts, to keep the flow of a piece going:



J. S. Bach – *Bouree* – 1st Lute Suite

In all the cadences except the Perfect Authentic, vii^o or other related chords may replace V.

There are other types of 1/2 cadences, that is, some phrases substitute a different chord for V, but they are more rare.

It is suggested that from now on, when you study a piece of music, you should analyze the cadences; there is much to be learned about a composer's thinking by studying his choice of cadences.

Much of the earliest known music was vocal, not instrumental; naturally, the singers had to have little pauses to breathe, so music came to be divided into sections that are called phrases. Actually, this 3-29-75 is just a theory, but regardless of how phrases came into being, they continue to regulate even much of the music heard today. a study of different type, of phrases will come later with a study of FORM, but for now, one particular facet will be discussed a bit: The ends of phrases are called CADENCES; cadences are classified in two ways: O by the chords involved at the very and (when I and I are used, the cadence is called authentic, when I and IV are used the cadence is called plagel; in minor keys i and I are used for the authentic, i and is for the plagel), and Bby how final the cadence sounds ... SPECIFIC TYPES OF CADENCES! () <u>PERFECT</u> AUTHENTIC CADENCE - uses the progression I I or IT I (I i or II i in minor) in which the I chord has its root in the base and the I has its root in both the base and soprano; it is very final sounding: 111144 () AUTHENTIC HALF CADENCE - these use the II (iI) pogression and like the imperfect cadences, as not sound completely final (in this case because they end on I). If I is preceded by any chord other than I, it is still known as a half cadence. IMPERFECT AUTHENTIC CADENCES are law fine sounding than their PERFECT brothers: - 111 SH FRET (A) PLAGAL CADENCE - uses I I (iv i); is often added after a I or I I; usually sounds very final. 6) DECEPTIVE CADENCE - this occurs when I goes to any chord besides I (i). I goes to any chord becades I (I'd is vi (II), but others are used too (actually a plagal the most common chord to be used is vi (II), but others are used too (actually a plagal cadence that goes I I I is also technically a deceptive cadence). Deceptive cadences always give the feeling that something else has to come, Cadences are often disquised by melodic continuity in one or more parts, to keep the plow of a piece going: PERF. AUTO CORENTS PERF. AUTH CAREACE J.S. BACH - BOUREE - 1ST LUTE SUITE → the PERF. AUTHENTIC, VIIO or other related chords may replace I. न मा मा मह मा मा मा I melodic continuity there are other types of 2 CADENCES, that is some phrases substitute a different chad analyze the cadences. there is much to be learned about a composers' thinking by studying 'his choice of cadences.