

Perfect Authentic:

The *Imperfect Authentic [Cadence]* uses the V - I progression also but the I chord has its 3rd or 5th in the bass and/or the soprano, or the V has its 3rd or 5th in the bass. They sound less final.

The *Authentic Half [Cadence]* uses the progression I - V; (if a chord other than I is used to precede V, it is still called a half cadence).

Half cadences give the impression of more to come.

The *Plagal Cadences* are exact counterparts to the Authentic ones in terms of the types and rules. The *Perfect Plagal [Cadence]* uses the progression IV - I in which the IV chord has its root in the bass and the I has its root in bass and soprano. The *Imperfect Plagal [Cadence]* uses IV - I, and I has either its 3rd or 5th in bass and/or soprano, or IV has its 3rd or 5th in the bass. The *Plagal Half Cadence* uses the progression I - IV (or sometimes V - IV, vi - IV, etc.). Examples:

Perfect Plagal

Imperfect Plagal

Plagal Half

Take some songs and analyze the cadences.

[Ted's note to himself:] Include Deceptive and all cadences in minor keys too.

- ① All combinations of the 3 primary triads (I, IV+V) such as:
 a) I IV I b) I V I c) I IV V I d) I IV I V I e) I V (I) IV I

Speak about minor also

A generous use of I, IV+V chords in a piece of music creates a strong feeling of a "key" or "tonal center"; an over-use of them creates monotony. The secondary triads (ii, iii, vi (vii°)) are used to balance out the sound and create more interest. Some of the most common progressions using these are:

- ② I vi ii V(I) ③ I vi IV V(I) ④ iii vi ii V(I) ⑤ I iii IV(V) I ⑥ I ii (iii) IV I
 ⑦ IV iii ii I ← SCALULAR ⑧ vi iii IV I ⑨ ii vi IV I
 ⑩ (I) IV vii° iii vi ii V I etc ⑪ ii V iii vi
↑ ROOTS UP 4TH ↑ SCALULAR ↑ ROOTS UP IN 4THS ↑ A 4TH

As stated above, more or less, the I, IV+V are the 3 MAIN pillars of a major key. It is commonly accepted that iii+vi are substitutes for I, ii for IV, + vii° for V. This is usually stated: TONKS: I, iii, vi | SUB-DOMINANTS: ii, IV | DOMINANTS: V, vii° (sometimes iii is used as a dom. also)

These chords are said to be FUNCTIONING in the above ways. Practice all above progressions in 3+4 note triads using good voice leading. Do eventually in all keys. Also do comparable versions in minor keys using both v + V, ii° for ii, where it sounds better (also try ii)- other than these suggestions, stick to the natural minor chords.

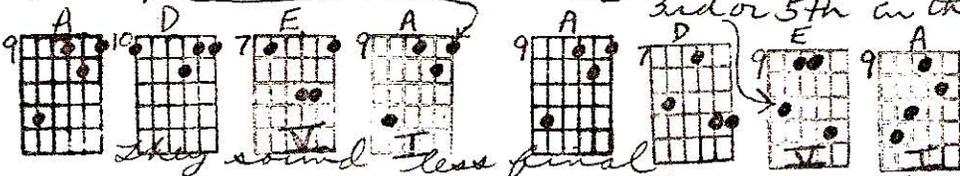
CADENCES

Much of the earliest known music was vocal, not instrumental; naturally, the singers had to ~~stop~~ ^{have little pauses} occasionally for breath, so music came to be divided up into what are known as PHRASES. The closing points of these phrases are called CADENCES; even today most music is still regulated by phrases + cadences. Most cadences have used combinations of the 3 primary TRIADS (or their substitutes).

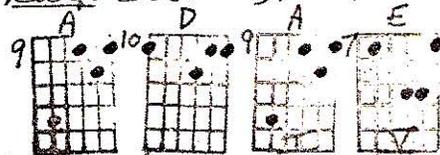
Cadences are classified in two ways: ① by which of the 3 primary chords are used at the end. (When TONIC + DOMINANT are used, it is called an AUTHENTIC CADENCE; when TONIC + SUB-DOMINANT are used, it is known as a PLAGAL CADENCE)

and ② by how final the cadence sounds. The terms perfect + imperfect identify cadences that end with the tonic triad. The perfect authentic cadence uses the progression V-I or V7-I (and comparable in minor) in which the V chord has its root in the bass and the I has its root in both the bass + soprano. → It sounds most final.

The imperfect authentic uses the V-I progression also but the I chord has its 3rd or 5th in the bass and/or the soprano, or the V has its 3rd or 5th in the bass.



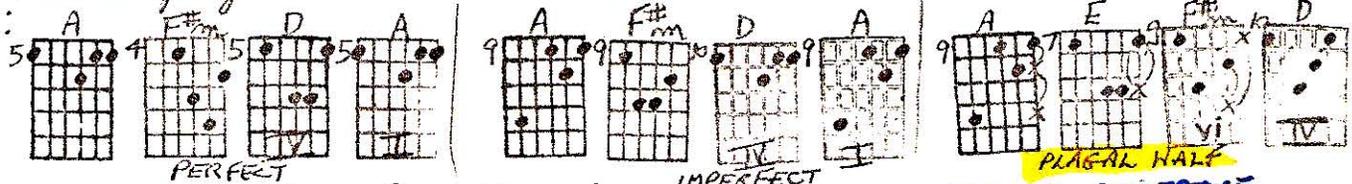
The authentic half uses the progression I-V; (if a chord other than I is used to precede V, it is still called a half cadence).



½ cadences give the impression of more to come.

The Plagal cadences are exact counterparts to the Authentic ones in terms of types and rules. The perfect Plagal uses the progression IV-I in which the IV chord has its root in the bass + the I has its root in bass + soprano. The imperfect plagal uses IV-I and I has either its 3rd or 5th in bass and/or soprano, or IV has its 3rd or 5th in the bass. The plagal half cadence uses the progression I-IV (or sometimes V-IV, vi-IV etc.)

Examples:



Take some songs and analyze the cadences;

INCLUDE DECEPTIVE + ALL CADENCES IN MINOR KEYS TOO