

Cadences Revisited
Ch. 10, pp. 147-52

GO OVER TEST 1

Carefully go over Test 1.

NEW MATERIAL

1. Introduce Ch. 10: Cadences, Phrases, and Periods.
2. Introduce the term **form** (p. 147): “The constructive or organizing element in music” (Grove Music Online)
3. **Cadences**, pp. 147-52

We introduced the term **cadence** last semester in Ch. 7¹ as: “a point of arrival that usually occurs at the end of a phrase” (Laitz 2008). Early this semester, we studied 2-voice paradigms for cadences.² Now we will study cadences from the point of view of 4-part writing and the **phrase model**.

K/P defines a cadence as: “a harmonic goal, specifically the chords used at the goal...some cadences sound more or less conclusive, or final, whereas others leave us off balance, feeling a need for the music to continue.”

Cadence

(The conclusion to a phrase, movement or piece based on a recognizable melodic formula, harmonic progression or dissonance resolution; the formula on which such a conclusion is based. The cadence is the most effective way of establishing or affirming the tonality – or, in its broadest sense, modality – of an entire work or the smallest section thereof; it may be said to contain the essence of the melodic (including rhythmic) and harmonic movement, hence of the musical language, that characterizes the style to which it belongs.³

Grove Music Online

Here are the **cadences types** they need to be able to identify in musical passages and use correctly at the end of phrases in their part writing exercises:

1. *Perfect authentic cadence* (PAC), p. 147
2. *Imperfect authentic cadence* (IAC)⁴, p. 148
3. *Half cadence* (HC), p. 149
4. *Deceptive cadence* (DC), p. 149 (see also pp. 92-93)
5. *Plagal cadence* (PC), pp. 150-51
6. *Phrygian half cadence*⁵

¹ See the MUSC 115 *Harmonic Function* pdf.

² See the MUSC 116 *Cadence Types: Two-voice paradigms* pdf.

³ W.S. Rockstro, et al.: 'Cadence', *Grove Music Online* ed. L. Macy (Accessed [9 Feb. 2008]), <http://www.grovemusic.com>.

⁴ K/P makes a distinction between *Root position IAC* and *Inverted IAC*.

4. What's The Phrase Model Got To Do With This

T-PD-D-T

Our previous introduction to **the phrase model** should make Ch. 10 easier to understand. From this point forward, when you analyze a phrase use the following approach:

1. **Locate the cadence** (They are highlighted in Ch. 10).
2. **Identify the cadence type** using the symbols on the previous page.
3. Attempt an “intuitive” **contextual analysis** of the phrase, that is, locate the initial tonic (T), and then work backwards from the cadence (e.g.: a PAC's D-T) to find the PD. For now, don't fret over the front end of the phrase, but do discuss techniques the voice-leading paradigms such as: i.e., *voice exchange*, *parallel tenths*, etc.

5. Other

Finally, please note that K/P makes a distinction between *deceptive progressions* and *deceptive cadences* (see p. 150, paragraph 1).

Note also that K/P makes a distinction between *conclusive cadences* (authentic and plagal) and *progressive cadences* (deceptive cadences and half cadences).

HOMEWORK

1. Bain Worksheet 10-1 *Cadences and Part Writing* (pdf of Web site)
2. Read *Motives and Phrases; Mozart's "An die Freude,"* pp. 152-56.

⁵ Please briefly introduce the *Phrygian mode*. Discuss its characteristic half-step approach ($\hat{2}-\hat{1}$) to the mode center.