



# Unit Three

## Aspects of Melodies

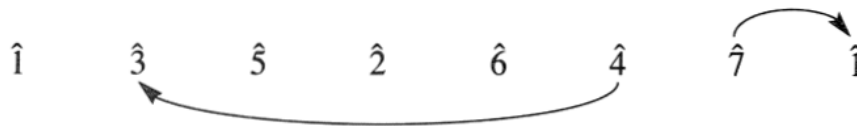
Days 19-29



### Vocabulary Unit 3A


### Day 19 – Cadences

- |                                      |  |
|--------------------------------------|--|
| 99. Tonic Function Chords            | 105. Imperfect Authentic Cadence (IAC) |
| 100. Predominant Function Chords     | 106. Plagal Cadence                    |
| 101. Dominant Function Chords        | 107. Inconclusive Cadence              |
| 102. Cadence                         | 108. Half Cadence                      |
| 103. Conclusive Cadence              | 109. Phrygian Half Cadence             |
| 104. Perfect Authentic Cadence (PAC) | 110. Deceptive Cadence                 |



Look at G:

Here are our families according to **FUNCTION**:

	<b>Tonic</b>	<b>Subdominant or Predominant</b>	<b>Dominant</b>
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99. Tonic Function Chords

100. Predominant Function Chords

101. Dominant Function Chords

## 102. Cadence

Figure 5.5

Bach: Brandenburg Concerto no. 3 in G Major, BWV 1048, I, m. 1–2 (modified).

Rhythmic cadence:         

## 103. Conclusive Cadence

### Types of Conclusive Cadences (3)

#### 104. Perfect Authentic Cadence (PAC)

#### 105. Imperfect Authentic Cadence (IAC)

##### PERFECT AUTHENTIC CADENCE (PAC)

GM: V<sup>7</sup> I

##### IMPERFECT AUTHENTIC CADENCES (IAC)

gm: V i      B♭M: V I

##### LEADING-TONE CADENCE

GM: vii<sup>6</sup> I

Cadences in relative keys

a.      b.      c.      d.      e.      f.      g.

E♭M: V I    V I    V I    V I    V<sup>6</sup> I    V I<sup>6</sup>    vii<sup>o6</sup> I

# 106. Plagal Cadence

**PLAGAL CADENCES**

AM: iv i I  
am: IV I

Cadences in parallel keys

**Figure 5.3**

Plagal Cadence

E♭M: IV I IV I IV I

# 107. Inconclusive Cadence

## Types of Inconclusive Cadences (3)

### 108. Half Cadence

### 109. Phrygian Half Cadence

**HALF CADENCES (HC)**

CM: I V FM: IV V<sup>7</sup> dm: i V

Cadences in relative keys

**PHRYGIAN HALF CADENCE**

dm: iv<sup>6</sup> V

Half Cadence

E♭M: IV V ii V I V

Phrygian Half Cadence

cm: iv<sup>6</sup> V

# 110. Deceptive Cadence

**DECEPTIVE CADENCES (DC)**

CM: V<sup>7</sup> vi cm: V<sup>7</sup> VI

Cadences in parallel keys

Deceptive Cadence

a.                      b. (Rare)                      c.

E<sup>b</sup>M: V vi                      V IV<sup>6</sup>                      cm: V<sup>7</sup> VI

## Cadence Reference Chart

**Cadences**

End with tonic function chord I or vi

**Perfect Authentic Cadence = PAC**

- **Dominant to Tonic**
- Both chords in ROOT position and the tonic chord doubles the root in soprano

**Imperfect Authentic Cadence = IAC**

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- Either chord is inverted, tonic chord has  $\hat{3}$  or  $\hat{5}$  in soprano or leading-tone substitutes for V

**Plagal Cadence = PC**

- **“Amen” cadence**

**Deceptive Cadence = DC**

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**Half Cadence = HC**

- 
- Commonly preceded by IV, ii, ii<sup>6</sup> (Predominant harmony), and vi

**Phrygian Half Cadence = PHC**

- Occurs in harmonic minor: iv<sup>6</sup>-V (*Le* half step down to *So* in bass)