

# Cadences

# Basic Types

- ◆ **Authentic**
  - ◆ Perfect
  - ◆ Imperfect
- ◆ **Plagal**
- ◆ **Deceptive**
- ◆ **Half**
  - ◆ Approaching V directly
  - ◆ Approached via cadential 6/4
  - ◆ “Phrygian” cadence in minor

# Structural Cadence Types

## ◆ Delayed Cadence

- ◆ Typically, non-harmonic tones delay the final resolution
  - ◆ Accented passing tones
  - ◆ Accented neighbor (diatonic and chromatic) tones
  - ◆ Double neighbor tones
  - ◆ Suspensions
- ◆ Common: half-cadence with cadential 6/4
- ◆ Delays can be lengthy or short, anywhere in between.

# Delayed Cadence



# Structural Cadence Types

- ◆ Elided Cadence
  - ◆ The new phrase begins simultaneously with, or before, the cadence chord of the first phrase.

# Elided Cadence



# Structural Cadence Types

- ♦ **Extended Cadence**
  - ♦ The resolution is extended beyond the resolving measure by:
    - ♦ Arpeggiation
    - ♦ Prolongation
    - ♦ Repetition of chords
    - ♦ Pedal points

# Extended Cadence

A musical score for piano, featuring two staves: treble and bass. The key signature is one flat (B-flat). The music consists of six measures. Measures 1-4 form a "cadence measure," indicated by a bracket above the staff. Measures 5-6 are labeled "extension." The bass staff shows sustained notes and harmonic changes, while the treble staff shows melodic lines and rhythmic patterns.

# Structural Cadence Types

- ♦ **Implied Cadence**
  - ♦ A cadence implies a particular chord, but the actual root of the chord is absent.
  - ♦ Typically this is moving to a I 6/3 instead of root position.
  - ♦ Note the use of the “noncadential cadential 6/4” in helping to bring this about.

# Implied Cadence

A musical score in 6/8 time, featuring two staves. The top staff shows a melodic line with eighth-note patterns, including a sixteenth-note grace note. The bottom staff shows harmonic bass notes. Measure 1 ends with a half note on the second staff, labeled  $V_3^4$ . Measure 2 begins with a half note on the first staff, followed by a sixteenth-note grace note and an eighth note. Measure 3 starts with a half note on the second staff, followed by an eighth note. Measure 4 starts with a half note on the first staff, followed by an eighth note. A bracket above the music spans measures 1 through 4, with the label "next phrase" positioned above it.

# Structural Cadence Types

- ◆ **Evaded Cadence**
  - ◆ The resolution moves to a chord other than expected.
  - ◆ The most common is the “deceptive” cadence
    - ◆ Expected tonic becomes vi (VI) or sometimes IV6
  - ◆ Almost any sonority is possible; sometimes the evasion can be part of a sudden modulation.
  - ◆ A constant evasion of cadences – in which the resolution is rarely, if ever, reached, are found typically in romantic works (Wagner; Scriabin)

# Evaded Cadence

