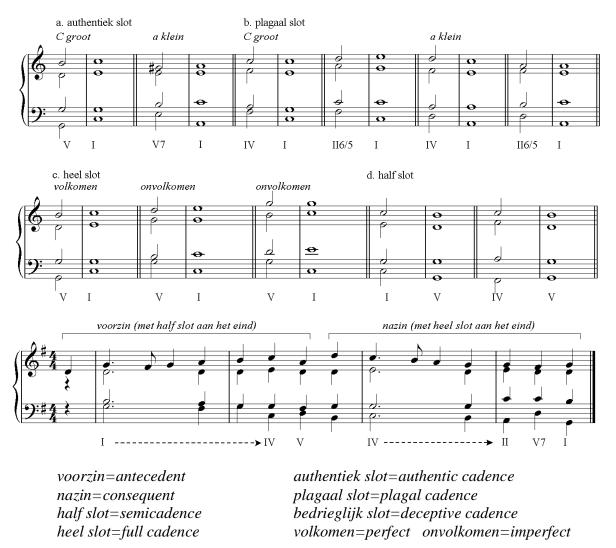# Cadential harmony
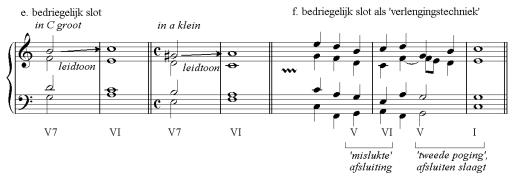
The following terms describe *how a final tonic is reached:*
1. **authentic cadence**: an ending in which a **dominant** (mostly V) is preceding the final tonic. See example a.
2. **plagal cadence**: an ending in which a **subdominant** (mostly IV or II) is preceding the final tonic. See example b.

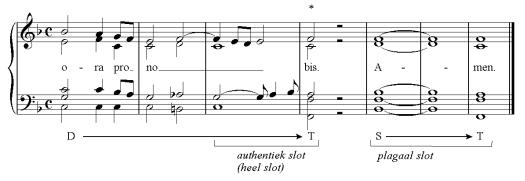The following terms describe *on which function* we are ending:
1. **full cadence:** an ending on I, the tonic. Normally this final I is in root position; to make the *ending perfect* the root should be in the *soprano* as well. Then we can speak of a *perfect full cadence.* When the third or the fifth of I is in the soprano we can speak of an *imperfect full cadence.*[1] See example c.
2. **semicadence (or: half cadence):** a **'non-final' ending on a dominant,** mostly V, **and** mostly *halfway a musical prase.* The dominant is normally in root position, though 6-, 6/5-, 4/3- of 2-positions sometimes can be found. See examples c en d.
3. **deceptive cadence:** after a 'closing' dominant not the tonic is following (though the tonic is *expected*), but *another degree.* Also called:**Trugschluß** (: trügen=to deceive). The most common situation: the **leading tone** (in the dominant chord) is **resolving** to the root of the key, but this tone is not part of the tonic triad, but of a 'wrong chord', often VI, sometimes IV6, and sometimes another chord. A deceptive cadence is often used *to extend* a phrase: after a deceptive cadence the closing cadence has to be 'redone' See examples e. and f.

voorzin=antecedent	authentiek slot=authentic cadence
nazin=consequent	*plagaal slot=plagal cadence*
half slot=semicadence	*bedrieglijk slot=deceptive cadence*
heel slot=full cadence	*volkomen=perfect onvolkomen=imperfect*

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1   These situations often are called *perfect authentic cadence* and *imperfect authentic cadence.* Personally I find this a bit misleading...
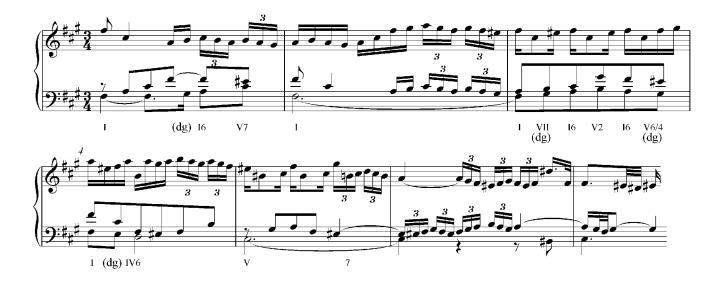
f. bedriegelijk slot als 'verlengingstechniek'

leidtoon   *leidtoon*

V7   VI   V7   VI   V   VI   V   I

'mislukte'   'tweede poging',
afsluiting   afsluiten slaagt

Bruckner, final bars of *Ave Maria* (from the motets)

o - ra pro- no_____ bis.   A - - men.

D ———————→ T   S ———————→ T
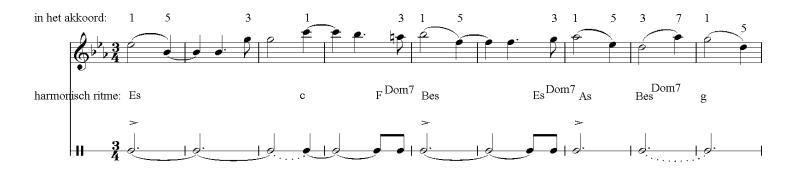
authentiek slot   *plagaal slot*
(heel slot)

Bij * is de melodie (of eigenlijk: het stuk) afgelopen. Het plagaal slot is 'extra'.

Bach, Welltempered Piano II, Praeludium in f# minor:

I   (dg) I6   V7   I   I   VII   I6   V2   I6   V6/4
         (dg)   (dg)   (dg)

I (dg) IV6   V   7

Schumann, Symfonie No. 3, first movement: harmonic rhythm and harmonic reduction

in het akkoord: 1   5   3   1   3 1   5   3 1   5   3   7   1   5

harmonisch ritme: Es   c   F^Dom7 Bes   Es^Dom7 As   Bes^Dom7   g

harmonische reductie:

I   VI6   (V2) V6   (V2) IV6   V7   III6

T ⟶ D ⟶ (dg) ⟶ D

Beethoven, Piano sonata Op 101, first movement: