

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 phrase*. 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.

a. authentiek slot
C groot a klein

b. plagaal slot
C groot a klein

V I V7 I IV I II6/5 I IV I II6/5 I

c. heel slot
volkomen onvolkomen onvolkomen

d. half slot

V I V I V I I V IV V

voorzin (met half slot aan het eind) nazin (met heel slot aan het eind)

I -----> IV V IV -----> II V7 I

voorzin=antecedent
nazin=consequent
half slot=semicadence
heel slot=full cadence

authentiek slot=authentic cadence
plagaal slot=plagal cadence
bedrieglijk slot=deceptive cadence
volkomen=perfect onvolkomen=imperfect

¹ These situations often are called *perfect authentic cadence* and *imperfect authentic cadence*. Personally I find this a bit misleading...

e. bedriegelijk slot
in C groot

in a klein

f. bedriegelijk slot als 'verlengingstechniek'

leidtoon

leidtoon

V7 VI V7 VI

V VI V I

'mislukte' afsluiting

'tweede poging,' afsluiten slaagt

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

o - ra pro - no - bis. A - - men.

D → T

S → T

authentiek slot (heel slot)

plagaal 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 (dg) I6 V2 I6 V6/4 (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:

23 *p cresc.* *sf* *espressivo e semplice*
 afsluiting in E groot (toonsoort van het tweede thema) → T

29 syncopen: zwaartepunten (1e en 4e tel) 'vervallen' voortzetting syncopen
 T — tonica-orgelpunt — hoofdmotief
 zwaartepunt (eerste tel) hoorbaar

36 hoofdmotief *pp* *cresc.*
 zwaartepunt (eerste tel) hoorbaar [fis] V7 zwaartepunt (eerste tel) hoorbaar [fis] I

42 afsplitsingen van het hoofdmotief *f* *p* *f* *p* *cresc.*
 [D] V4/3 *f*