LESSON 22

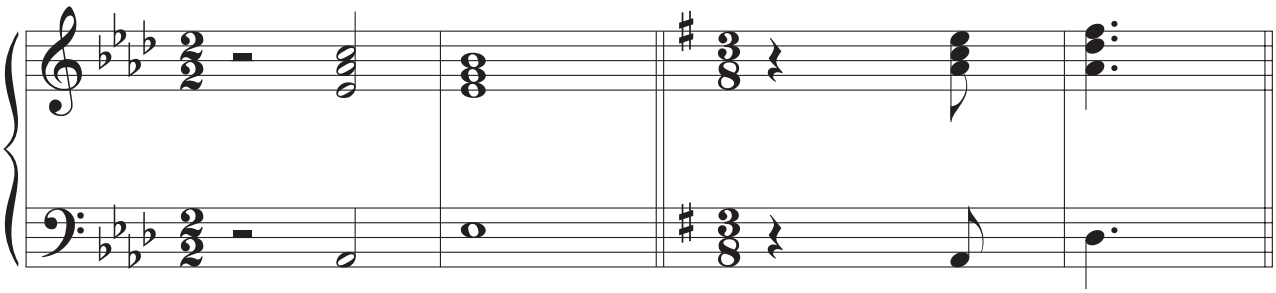
Date: _____

The **half** and **deceptive cadences** are non-final cadences which create the need for further musical resolution. Since they leave the listener with a sense of musical suspension, they create harmonic tension and interest in music. They are similar to a comma in a sentence.

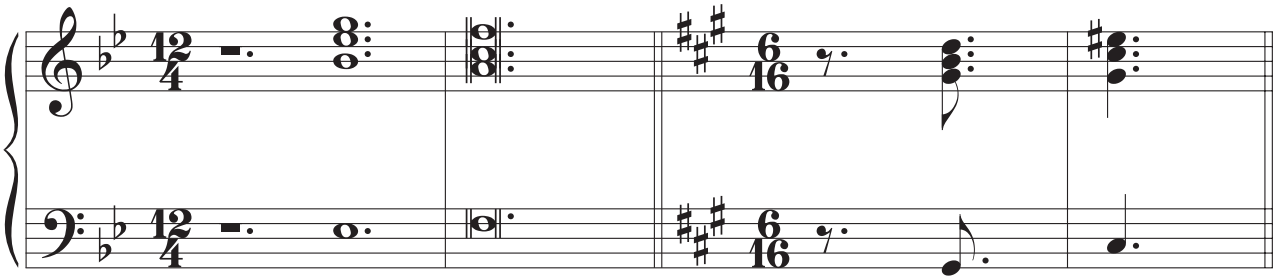
HALF CADENCE

- the second chord of a half cadence is always the dominant (V) chord
- a non-final cadence, since the cadence ends on the dominant
- the half cadence is most commonly preceded by the following **predominant** chords:
  - tonic (I, i); supertonic (ii, ii°); subdominant (IV, iv); or the **secondary dominant** (V/V - known as the dominant of the dominant and read as "V of V")

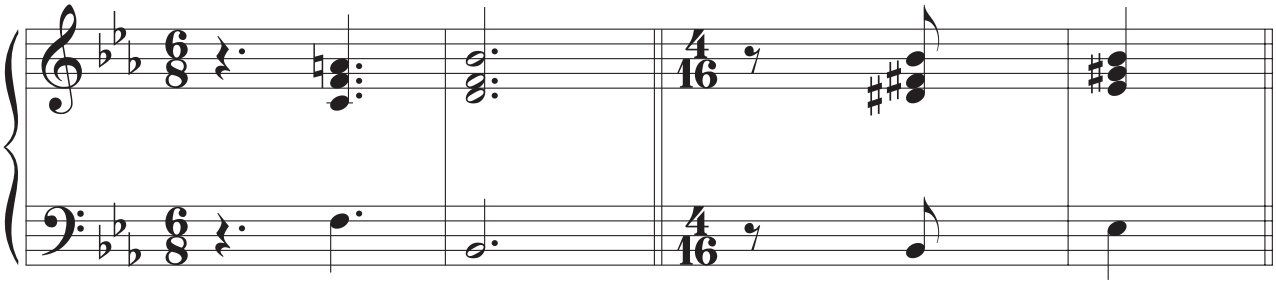
Analyze the key and chord progressions of the following half cadences.



key: _____ _____ _____ key: _____ _____ _____



key: _____ _____ _____ key: _____ _____ _____

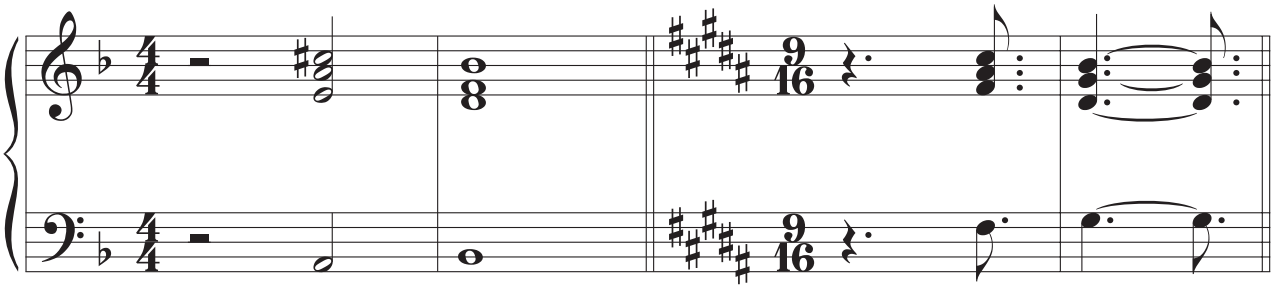


key: _____ _____ _____ key: _____ _____ _____

DECEPTIVE CADENCE

- V – vi (major keys)
- V – VI (minor keys)
- a non-final cadence because it ends on the submediant chord
- this cadence often leaves listeners with a feeling of surprise and/or a feeling of suspension

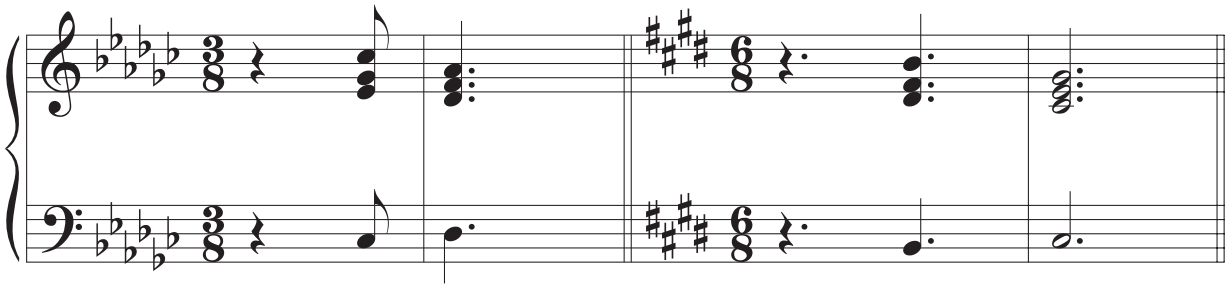
Analyze the key and chord progressions of the following deceptive cadences.



key: _____ _____ _____ key: _____ _____ _____

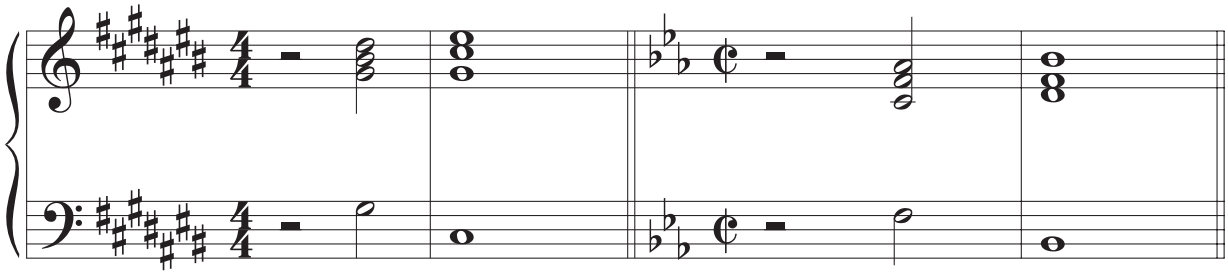
PRACTICE

1. For each of the following, identify the key, analyze the chords using Roman numerals, then name the cadence as either a perfect authentic cadence (PAC), an imperfect authentic cadence (IAC), a plagal cadence, a half cadence, or a deceptive cadence.



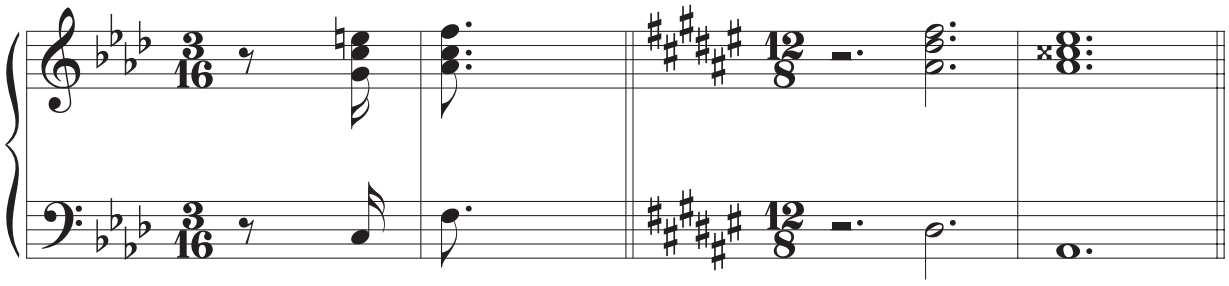
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



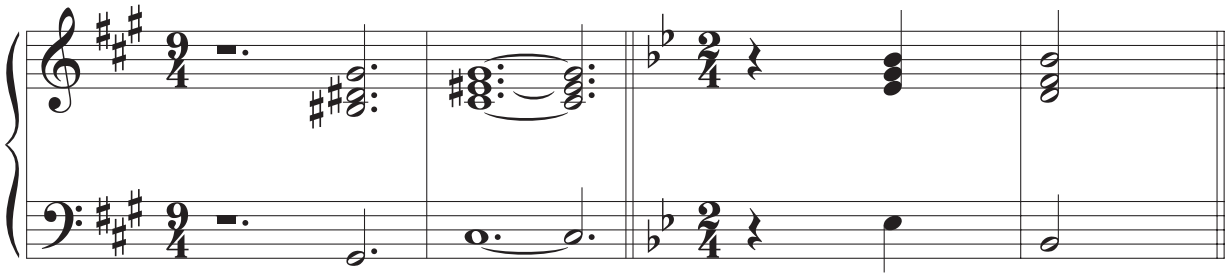
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



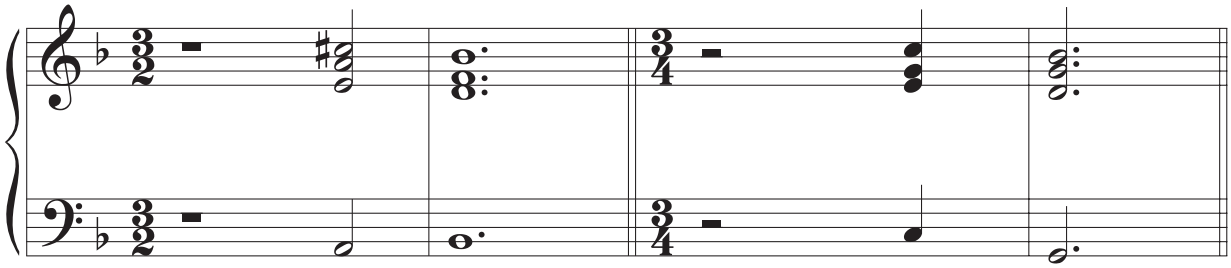
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



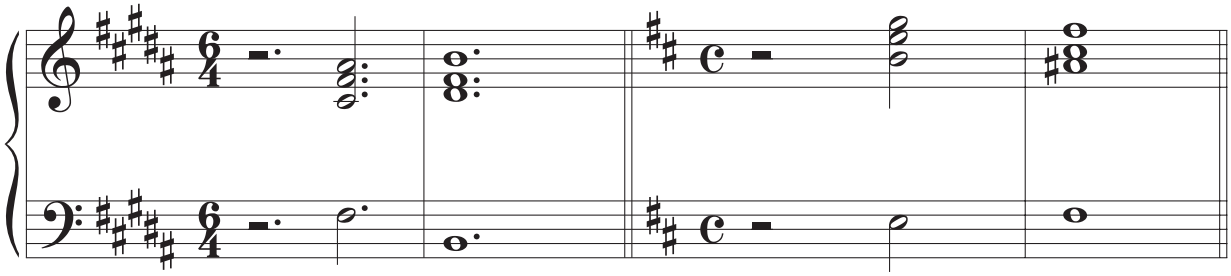
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



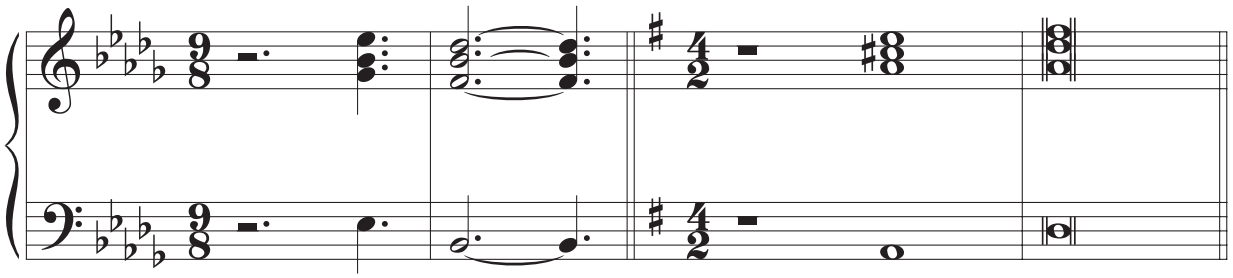
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



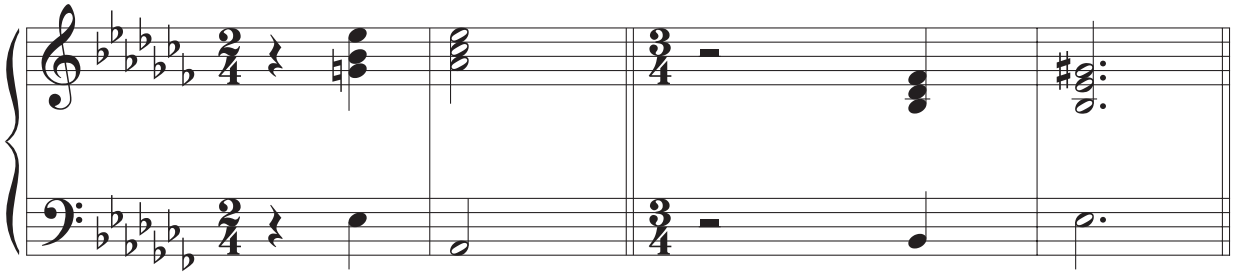
key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____



key: _____ _____ _____ key: _____ _____ _____

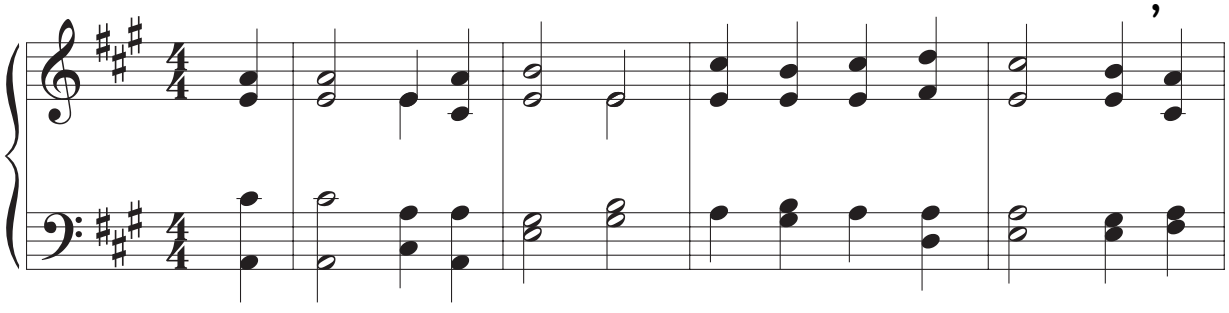
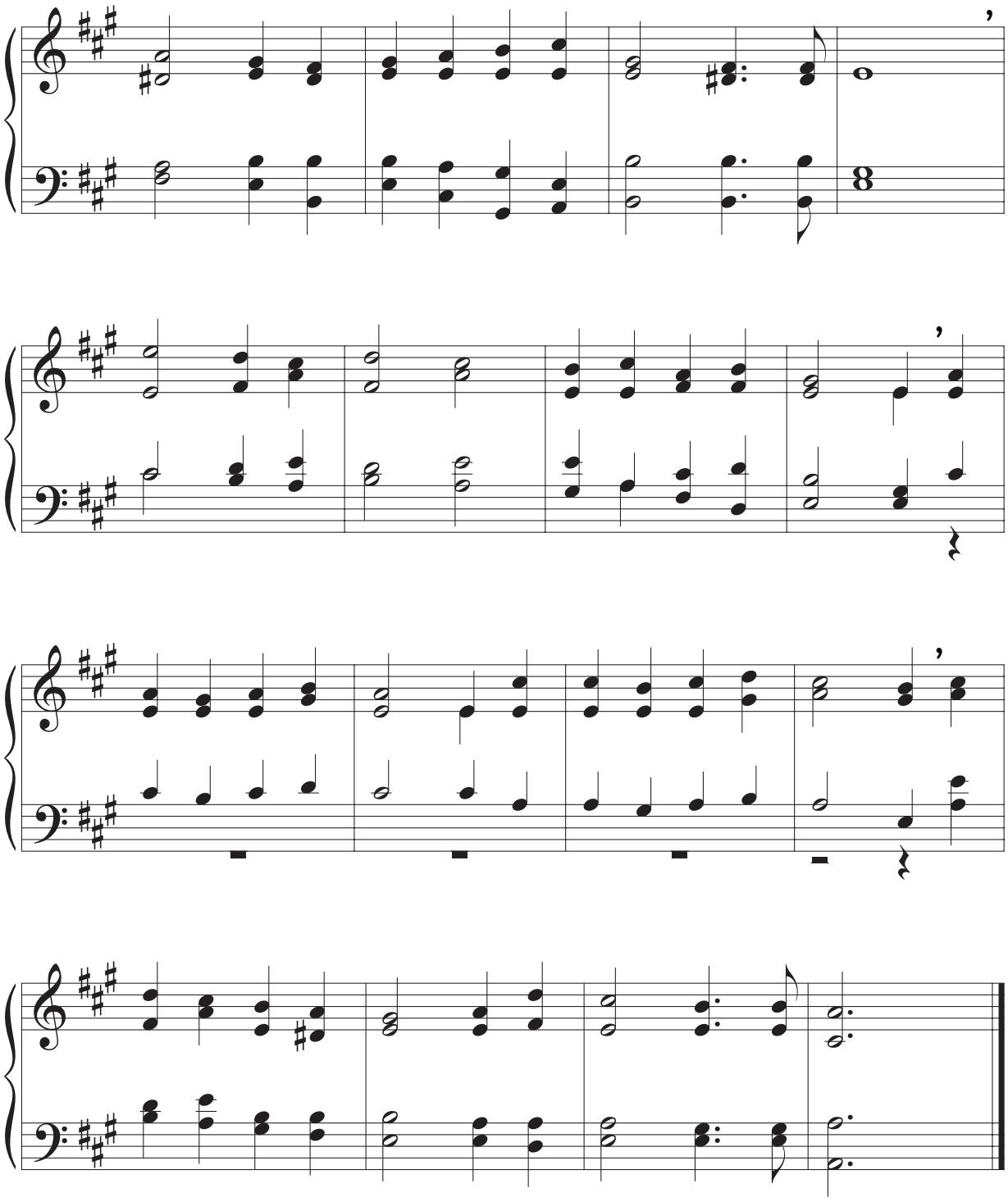
cadence: _____ cadence: _____



key: _____ _____ _____ key: _____ _____ _____

cadence: _____ cadence: _____

2. Analyze the following 18th century carol titled Adeste Fidelis. Identify the key then write the Roman numeral figure for each chord. Name the cadences used throughout the carol.

   Hint: The last two chords of a phrase are generally the cadence. Musical phrases are often symmetrical. In this carol there are generally four-bar phrase lengths. A breath mark is given to indicate the end of each phrase.

   You will encounter several musical concepts that you have not learned in Level 4 Theory. Make a note of each of these occurrences, then as you have time, be sure to ask follow-up questions of your teacher.