

# 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: Ab+      I      V      key: G+      ii      V

key: Bb+      IV      V      key: f#-      ii°      V

key: Eb+      V/V      V      key: a-      V/V      V

## 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: d- VI II      key: B+ V vi

## 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: G+ IV V      key: E+ V vi

cadence: half      cadence: deceptive

key: C#+ I V      key: Eb+ ii V

cadence: IAC      cadence: half

key: f- V i key: d#- i V  
 cadence: PAC cadence: half

key: f#- V/V V key: Bb+ IV I  
 cadence: half cadence: plagal

key: d- V VI key: C+ I V  
 cadence: deceptive cadence: half

key: B+ V I key: b- iv V  
 cadence: PAC cadence: half

key: b<sup>b</sup>- iv i key: G+ V/V V

cadence: plagal cadence: half

key: a<sup>b</sup>- V i key: a- ii<sup>o</sup> V

cadence: IAC cadence: half

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.

A<sup>+</sup> I I<sup>b</sup> I V V<sup>b</sup> I V<sup>b</sup> I IV I<sup>b</sup><sub>4</sub> V vi  
half

a)

$vii^{\circ}/V$   $V$   $V/V$   $V$   $I^6$   $V^6$   $I$   $V^4$   $V/V$   $V$

half

b)

$I^6$   $ii$   $I$   $ii$   $I$   $V^6$   $I$   $vi$   $ii^6$   $V$   $I$

half

b)

$I^6$   $V^4$   $I^6$   $vii^{\circ 6}$   $I^6$   $I$   $V^6$   $I$   $vii^{\circ 6}$   $V$   $I$

half

c)

$ii$   $I$   $V^6$   $V^5/V$   $V$   $I^4$   $IV$   $I^4$   $V$   $I$

PAC

- a)  $vii^{\circ}/V$  - secondary leading tone chord (functions like a secondary dominant)
- b) incomplete chords - while notes are missing the ear still perceives the triadic harmony
- c) dominant 7<sup>th</sup> chord - covered in Level 5