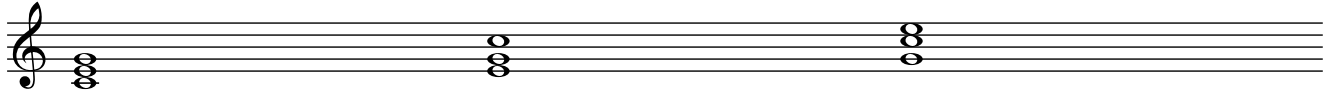


Eartraining II, 6: introduction to 4-part cadences from melodic and harmonic perspective

In tonal music, the triad as a set of three pitches (or two intervals) is very important. In its basic form it is a structure of two thirds, on top of each other. The triad can be manipulated by octave changes. This procedure is often called as inversion. Original and inversion are the two sides of the same coin. Example:

C major triad and its two inversions



I hasten to say, that these triad structures in their isolated form have no musical meaning (although there are a few compositions based on a single triad!). It is the interaction between triads and linear progressions that make sense. So you'll find in the next exercises always melodic lines and melodic patterns, i.e. neighbourtone (N) and passing tone (P) patterns that explain the musical movement between triads.

The tradition gives us Roman numerals to represent chords on a tone of a key. This is a handy way of summarizing some aspects of a vertical sound.

Example 1: I in C major denotes the triad on the first tone, i.e. C-E-G (root-third-fifth).

Example 2: V in C major denotes the triad on the fifth tone, i.e. G-B-D (root-third-fifth).

Example 3: I6 in C major denotes the triad on the first tone, i.e. C-E-G (root-third-fifth), with the third as lowest note.

Example 4: V7 in C major denotes the seventh chord on the fifth tone, i.e. G-B-D-F (root-third-fifth-seventh).

Example 5: V65 in C major denotes the seventh chord on the fifth tone, i.e. G-B-D-F (root-third-fifth-seventh), with the third as lowest note.

In a four-part setting, the root will normally be doubled: I means C-E-G-c (notice that the three upper voices can be randomly ordered).

However, the connection between chords has always to be understood from a melodic point of view. So study always the melody of upper and lower voices. Now an example of a cadence in C major and C minor (harmonic) pars pro toto:

- $\hat{1} \hat{7} \hat{1}$ defines the upper voice;
- from the Roman numerals I-V-I, you can infer the melody in the lower voice: $\hat{1} \hat{5} \hat{1}$;
- the tone between lower and upper voice are -in this case- triad tones.

Within the context of Eartraining, one could sing the tone of the cadence in an arpeggiated way. Example of I-V-I in C major with 3/4 metre:

I V I

Study also the next, more complicated and extended example and notice:

- the linear progression of the top tones $\hat{5} \hat{6} \hat{7} \hat{8}$
- the ascending arpeggio's and an exception in the penultimate measure
- the harmonic progression I-IV-V-I where the first I is embellished by V

I V I I IV V I

Manipulating the octave and order of the triad tones (as in the penultimate measure of the previous example) will lead to other elaborations, while the basic progression is the same. Example:

I V I I IV V I

The number of permutatons is limited, however interesting enough to find out! Now we provide cadences with two, three and four sounds. It is up to you to sing them in an arpeggiated way.

6.1. Cadences with two chords

6.1.1. Incomplete authentic cadence (V - I)

Diagram illustrating the Incomplete authentic cadence (V - I) in C major and C minor. The notation shows two measures for each key signature, with the first measure containing the dominant chord (V) and the second measure containing the tonic chord (I). The first measure of each pair is marked with a 7 (dominant seventh), and the second measure is marked with a 1 (tonic). The key signature changes from C major to C minor between the two pairs of measures.

6.1.2 Plagal cadence (IV - I)

Diagram illustrating the Plagal cadence (IV - I) in C major and C minor. The notation shows two measures for each key signature, with the first measure containing the subdominant chord (IV) and the second measure containing the tonic chord (I). The first measure of each pair is marked with a 5 (subdominant fifth), and the second measure is marked with a 1 (tonic). The key signature changes from C major to C minor between the two pairs of measures.

6.1.3. Imperfect cadence (e.g. V - I6)

Diagram illustrating the Imperfect cadence (e.g. V - I6) in C major and C minor. The notation shows two measures for each key signature, with the first measure containing the dominant chord (V) and the second measure containing the first inversion tonic chord (I6). The first measure of each pair is marked with a 7 (dominant seventh), and the second measure is marked with a 1 (tonic). The key signature changes from C major to C minor between the two pairs of measures.

6.1.4. Half cadence (I - V)

Diagram illustrating the Half cadence (I - V) in C major and C minor. The notation shows two measures for each key signature, with the first measure containing the tonic chord (I) and the second measure containing the dominant chord (V). The first measure of each pair is marked with a 1 (tonic), and the second measure is marked with a 7 (dominant seventh). The key signature changes from C major to C minor between the two pairs of measures.

6.1.5. Deceptive cadence or Trugschluss (V - VI)

Diagram illustrating the Deceptive cadence or Trugschluss (V - VI) in C major and C minor. The notation shows two measures for each key signature, with the first measure containing the dominant chord (V) and the second measure containing the submediant chord (VI). The first measure of each pair is marked with a 7 (dominant seventh), and the second measure is marked with a 1 (tonic). The key signature changes from C major to C minor between the two pairs of measures.

6.2. Cadences with three chords

6.2.1 Incomplete authentic cadence (V - I)

Diagram illustrating an Incomplete authentic cadence (V - I) in three keys: C major, F major, and B-flat major. The notation shows the progression of chords (I, V, I) across three measures for each key signature.

6.2.2. Complete authentic cadence (II, II6 or IV - V - I)

Diagram illustrating a Complete authentic cadence (II, II6 or IV - V - I) in three keys: C major, F major, and B-flat major. The notation shows the progression of chords (II, V, I) across three measures for each key signature.

'Complete' refers to the presence of the three so called function: Subdominant (II, IV, VI), Dominant (V or sometimes VII) and Tonic (I)