

MUSC450: Musical Form

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1 Cadences

Cadences occur at the end of phrases (e.g. imagine where a singer might breathe)

Perfect Authentic Cadence (PAC): Secure and stable cadence going from a *V* chord (point of tension) to a *I* chord (point of release)

- Both chords must be in root position
- Melody line must land on the tonic and approach it step-wise
- Considered the “most perfect” cadence

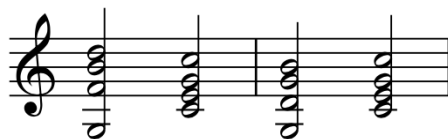


Figure 1: Perfect Authentic Cadence

Imperfect Authentic Cadence (IAC): Secure and stable cadence going from a *V* chord (point of tension) to a *I* chord (point of release) but either

- One of the two chords is NOT in root position
- Melody line doesn't land on the tonic or doesn't arrive at the tonic by step



Figure 2: Imperfect Authentic Cadence

Half Cadence: Non-secure, unstable, unresolved, “questioning” kind of cadence where the phrase ends with the lingering tension of a *V* chord

- **Note:** Preceding chord doesn't matter, only the final chord matters (must be a *V* chord, usually on a strong beat)

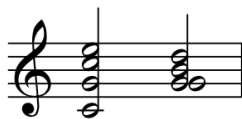


Figure 3: Half Cadence

Plagal Cadence: Secure move from *IV* to *I*

- If PC occurs after a strong cadence, usually called an “amen” cadence in church music (or **post cadential plagal gesture**)



Figure 4: Plagal Cadence

Deceptive Cadence: Composer uses long-standing expectation of cadential closure to trick listeners (usually V to vi instead of V to I)

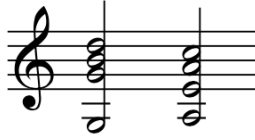


Figure 5: Deceptive Cadence

2 Levels of Metrical perceptions

We can view beats/meter at varying levels

- Beats
- Measures as beats (**hypermeter**)
- Phrases/Half-phrases as beats

3 Extending, Expanding, and Connecting Phrases

Motivic Anticipation: Beginning phrase is repeated before the phrase continues to anticipate the main motive

Interpolation: Material in the middle of the phrase extends on previous material

Standing on the Dominant: Dominant is emphasized and lengthened (usually occurs at the end of the phrase)

Cadential Extension: Entire cadential “turn around” is repeated (usually occurs at the end of the phrase)

Echo: End of phrase is repeated by secondary voice (doesn't have to occur at the end)

Phrase Elision: Rather than cadencing, composers will elide (omit) an PAC/IAC with the beginning of the next phrase

Melodic Links: Keeping melodic energy going even as harmony comes to a cadential closure