

5 旋律的結構

基本元素(4)：音樂標點符號(Cadences)

I. 前言

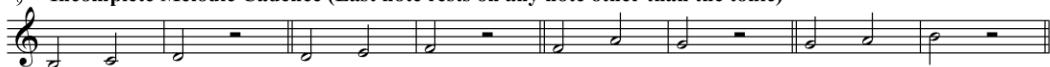
1. 音樂有如文字一般，有不同的語句，而每一語句的結束都是有標點符號作為記號
2. 音樂標點符號的名稱是 Cadence
3. Cadence 可分為兩類別：『旋律性』 (Melodic) 與『和聲性』 (Harmonic)
4. 而每一類別也可因其作用分出不同種類
5. 我們若要有效和準確地演奏和演繹一首樂曲，必須要明白樂曲中的 Cadence
6. 對作曲者來說，他們不單是要了解明白 cadence 的結構，還要懂得靈活運用才可以充分表達出心中的音樂意境

II. Melodic Cadence

Complete Melodic Cadence (Last note rests on the tonic)



Incomplete Melodic Cadence (Last note rests on any note other than the tonic)



III. Harmonic Cadences

A. Authentic Cadence (A cadence closing with V-I; with both chords are in root position)

a. Perfect Authentic Cadence (The root of I is doubled in the soprano line)

b. Imperfect Authentic Cadence (The 3rd or 5th of I is in the soprano line)

B. Half Cadence (A cadence closing on the V triad (not V7) in root position, e.g. I-V; IV-V; ii-V; vi-V)

The image contains three musical examples for piano.

Perfect Authentic Cadence (P.A.C.): Shows two measures of a half cadence followed by two measures of a full authentic cadence (V-I). The piano part consists of eighth-note patterns.

Imperfect Authentic Cadence (I.A.C.): Shows two measures of a half cadence followed by two measures of a full authentic cadence (V-I). The piano part consists of eighth-note patterns.

Half Cadence (H.C.): I-V, IV-V, ii-V or vi-V: Shows a progression from I to V, then i to v[#], then IV to V, then iv to v[#], then vi to ii, then V to iii, then vi to V. The piano part consists of eighth-note patterns.

C. Plagal Cadence (A cadence closing with IV-I; both chords are in root position)

D. Deceptive Cadence (the last tonic chord is replaced by VI or IV₆, e.g. V-VI or V-IV₆)

E. Elided Cadence (right at the cadence music continues on like non-stop)

F. Avoided Cadence (the last chord of the cadence is resolved in an unexpected chord)

The image contains four musical examples for piano.

Plagal Cadence (P.C.): IV-I: Shows a progression from IV to I, then iv to i. The piano part consists of eighth-note patterns.

Deceptive Cadence (D.C.): V-?: Shows a progression from I to 16, then V to vi, then IV_{7/V} to V_{7/V}, then #I_{7/V}. The piano part consists of eighth-note patterns.

Elided Cadence: Music continues on: Shows a progression from V to I. The piano part consists of eighth-note patterns.

Avoided Cadence: Shows a progression from V to V6. The piano part consists of eighth-note patterns. A note below the staff indicates: "Expected to be I, but V6 appeared instead".

Cadence Ex 1

A musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 2, then to D major (two sharps) at measure 3, then to A major (three sharps) at measure 4, and finally to E major (four sharps) at measure 5. Measures 1-5 consist of eighth-note chords.

Triads: ----- ----- ----- ----- -----

Harmonic Progression: ----- ----- ----- ----- -----

Cadence: ----- ----- ----- ----- -----

A musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to F major (one flat) at measure 6, then to B-flat major (two flats) at measure 7, then to E major (no sharps or flats) at measure 8, then to A major (no sharps or flats) at measure 9, and finally to D major (one sharp) at measure 10. Measures 6-10 consist of quarter notes.

A musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 11, then to E major (no sharps or flats) at measure 12, then to B-flat major (two flats) at measure 13, then to A major (no sharps or flats) at measure 14, and finally to D major (one sharp) at measure 15. Measures 11-15 consist of quarter notes.

A musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 16, then to D major (two sharps) at measure 17, then to A major (three sharps) at measure 18, then to E major (no sharps or flats) at measure 19, and finally to B-flat major (two flats) at measure 20. Measures 16-20 consist of eighth-note chords.

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