

An **authentic** or **full cadence** consists of a V chord followed by a I chord. It is used to mark the ends of phrases or sections in a composition and to mark the end of the entire piece. You heard several authentic cadences in the *Water Music*.

The **plagal cadence**, on the other hand, consists of a IV chord (known as the **subdominant** chord) followed by a I chord. If you play these two chords consecutively, you will notice that the cadence is not as definitive or forthright as the authentic cadence. The plagal cadence is often called the “Amen” cadence, because it is frequently used to close hymns or liturgical pieces.

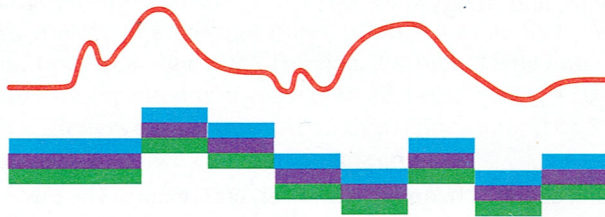
Both the authentic and plagal cadences end on a tonic chord (I). The **half cadence** ends on the dominant (V) chord, so it lacks the finality of the authentic and plagal cadences. It may be preceded by a IV chord or a I chord; in either case, it provides a pause at the end of a musical phrase, but not an actual ending. It leaves the listener with the sense that there is more music to come.

**Texture** An important aspect of harmony is what is known as the **texture** of music. Texture describes the way in which different musical sounds are combined. One kind of texture, for example, is known as **monophony**. Monophony is a texture that involves melody with *no* accompaniment. Monophony can be produced by one or more people. A single person singing in the shower or a family singing in a car is usually singing monophony. Monophonic texture means solo singing or singing in unison.

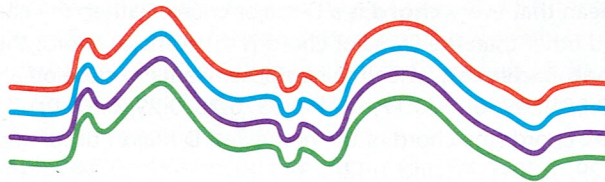
**MONOPHONY**  
A single melody  
is heard  
unaccompanied.



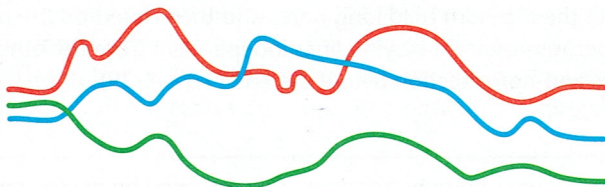
**SONG TEXTURE**  
The melody is  
accompanied  
by chords.



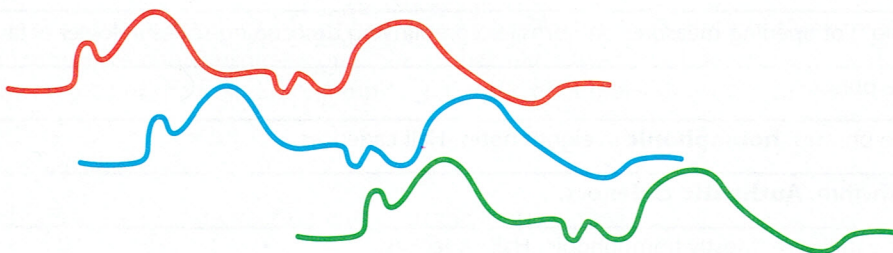
**CHORDAL  
HARMONY**  
All parts harmonize  
in the same rhythm.



**POLYPHONY**  
Several different  
lines of music are  
sounded together.



**ROUND**  
Musical lines are  
identical but begin  
at different times.



MusicNote 21

MusicNote 22

MusicNote 23



**MusicNote 24**

**Homophony** is music that moves by chords. The most common form of homophony, sometimes called **song texture**, involves a solo voice with chordal accompaniment, such as a folk singer accompanying him- or herself on the guitar. Song texture can also be used to describe instrumental music—for example, a solo instrument playing a melody with an accompaniment.

**MusicNote 25**

**Polyphony**, on the other hand, is music in which you can hear two or more distinct musical lines at once. This kind of texture is obviously more complex. Much Western classical music—a Beethoven symphony, for example—is at least partly polyphonic. If you listen carefully, you can hear several different musical lines at the same time.

**MusicNote 26****MusicNote 27**

The musical texture in which the separate musical lines are particularly clear and stay independent more or less throughout a piece is called **counterpoint**. A special kind of counterpoint is the **round** (for example, “Row, Row, Row Your Boat”), in which one musical line is sung at staggered intervals to produce interweaving lines.

These textures may be easier to remember if you consider them visually. Look carefully at the accompanying diagram.

## LISTENING GUIDE



### GEORGE FRIDERIC HANDEL (1685–1759)

### From the Water Music

**Date of composition:** 1717

Orchestration: two trumpets, two horns, oboes, bassoons, and strings

Tempo: *Allegro*

Key: D major

Meter:  $\frac{4}{4}$

Duration: 1:58



CD 1, 4

Let's listen once more to Handel's *Water Music*, and think about its harmony, cadences, and texture. The piece is in the **key** of D major. This is a good key for trumpets to play in, and it has a bright and extroverted sound. Since the music was composed for the outdoors, everything about it is cheerful and positive. There is no **modulation** to other keys; it remains in D major throughout. Because the piece is in D major throughout doesn't mean that every **chord** is a D-major chord. Rather, the chords are all formed on notes from the *scale* of D. The most common chord other than the D-major chord is the A-major chord, the **dominant** chord of the key of D major. It is used most prominently in **half cadences**, when the composer wants to close off a phrase, but not halt the music. You can hear half cadences on A major at 0:08–0:09, 0:15–0:17, 0:24–0:25, 0:28–0:29, 0:52–0:53, and 0:56–0:57.

**Authentic cadences**, cadences that end on the **tonic** chord (the chord of the home key, D major) occur at 0:35–0:37, 0:44–0:45, 1:04–1:05, 1:12–1:13, 1:20–1:21, 1:28–1:29, 1:30–1:31, and 1:32–1:34.

The **texture** of the music is primarily **song texture**: melody with accompaniment. But there are some passages of homophony, when all the instruments are playing in the same rhythm, for example at 0:18–0:29. **Counterpoint** is used sparingly, but to telling effect. In the opening section, for example, 0:00–0:17, the rushing downward scales in the accompaniment can be clearly heard as independent lines. When the top trumpet and the top horn hold long notes and then round off the phrase (at 0:49–0:53 and 0:53–0:57), this can also be called counterpoint because they are playing lines independent from the other instruments. And the downward scales return in the combined trumpets-and-horns section before the end (1:14–1:29).

Time	Listen for
0:00	Opening <b>chord</b> of D major. Rising four-measure phrase by trumpets accompanied by descending D-major scales in sixteenth notes. <b>Half cadence</b> .
0:09	Repeat (“echo”) of opening measures on horns. Accompanying descending scales in lower octaves.
0:18	Half-measure phrases.
0:22	Two-measure phrases, <b>homophonic</b> in eighth notes. Half cadences.
0:30	Fanfare-like rhythm. <b>Authentic cadences</b> .
0:45	Phrases of one measure. Mostly homophonic. Half cadences.