

The Deceptive Cadence and the Plagal Cadence

DC PC

I iii IV I⁶ V⁴ vi IV I⁶ V³ I IV I

In the Deceptive Cadence that concludes the first phrase, both tendency tones in the dominant resolve, But instead of the bass moving up a fourth or down a fifth to the root of the tonic triad, it moves UP a step to the submediant triad.

In the Plagal Cadence that concludes the second phrase a root position subdominant, moves to a root position tonic chord. This is also a PERFECT Plagal Cadence, since tonic is in the soprano for both chords.

Notice that the roots of all triads are doubled, except the deceptive submediant triad. Why?