soprano closes on $\hat{5}$ or $\hat{3}$, it is part of an **imperfect authentic cadence** and is labeled IAC (see Example 8.7C–D). Any bass motion other than $\hat{5}$–$\hat{1}$ (such as $\hat{7}$–$\hat{8}$ or $\hat{2}$–$\hat{1}$) also creates a special type of IAC called a **contrapuntal cadence.** Contrapuntal cadences, so named because of their relation to the cadences we used in our contrapuntal studies, are harmonically weaker than the more common leaping bass motions of $\hat{5}$ to $\hat{1}$ (see Example 8.7E–F). In contrast, no formal terms are in use to distinguish different types of half cadence, although the root-position dominant usually supports $\hat{2}$ in the soprano. Example 8.7G–I shows common HCs.

In minor, two common chromatic alterations occur. First, the dominant will be a major triad, so $\hat{7}$ must be raised to create a leading tone. Second, the tonic harmony that closes a piece will sometimes contain a raised third to form a major triad. This idiom is called a **Picardy third;** late-Renaissance and Baroque composers viewed it as a particularly satisfying form of closure.

EXERCISE INTERLUDE

PERFORMING

8.1 Singing and Playing on Your Instrument

Beginning with this chapter and continuing throughout the rest of the text, each Exercise Interlude will include one or more groups of exercises that summarize newly presented topics within the chapter. These arpeggiations of common harmonic patterns should both be sung, using either solfège or scale degree numbers (depending on which system is employed at your school) and, if you are a single-line instrumentalist (e.g., brass, woodwind, or string player), played and transposed to keys that contain up to three sharps and three flats in their signatures. Unless otherwise indicated, each should be performed as written in the major mode and in the parallel minor mode. In minor, raise $\hat{7}$ to create a leading tone.

ANALYSIS

DVD 2
CH 8
TRACK 1

8.2

The following excerpts employ only tonic and dominant triads in root position. Listen to each example; then locate and label the cadence that closes each excerpt. Some examples are longer than others and may contain multiple ca-