

CADENCES

A **cadence** is a resting point in music.

Cadences occur at the end of phrases (statements of music).

Some cadences are more conclusive than others; some cadences are **final**—they signal the end of a part of music—and some are **non-final**—they are temporary resting points.

In all of music, there are four basic kinds of cadences:

Final Cadences	Non-final Cadences
Authentic	Half
Plagal	Deceptive

Authentic cadences:

- Authentic cadences contain a dominant functioning chord followed by a tonic chord.
- The dominant functioning chord may be a V, V7, viio, and vii fully diminished or half-diminished seventh, and any other their inversions.

Bb: V I viiø7 I

- A V(7)-I cadence is the strongest cadence since the roots moves down by 5th – the strongest root movement.
- Authentic cadences may be perfect or imperfect.

Perfect Authentic cadence:

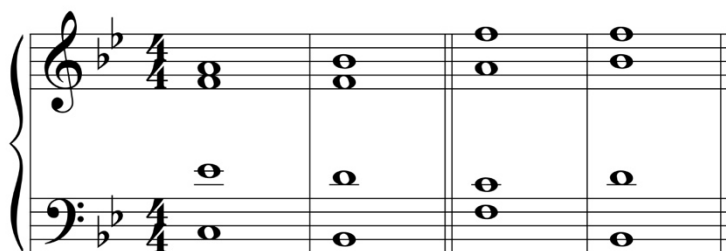
- The bass must have scale degree 5 followed by scale degree 1.
- Must have scale degree 1 in soprano in the tonic chord.



Bb: V I

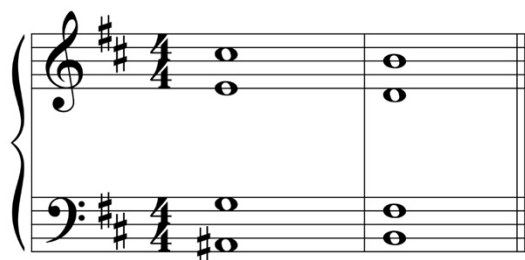
Imperfect authentic cadence:

- Either or both of the above two rules are broken. Either bass does not go from 5-1 or soprano does not end on 1.
- The progression could involve an inversion of the V chord, and inversion of the I chord, or both chords in inversion.



Bb: V₃⁴ I V I

- The progression could also be a leading tone chord to tonic (vii^o-I); this progression will always be an imperfect authentic since 5-1 can never be the bass.



Bb: vii^o7 i

Plagal Cadence

- Usually consists of IV-I.
- Sometimes called the “Amen cadence” since this is the progression used for the word Amen at the end of hymns.



Bb: IV I

Half cadence

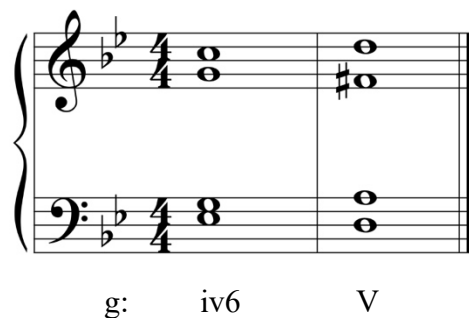
- Any cadence that end on a V chord.
- Sounds incomplete. A phrase ending on a half cadence usually has another phrase after it to complete the thought.



Bb: IV V

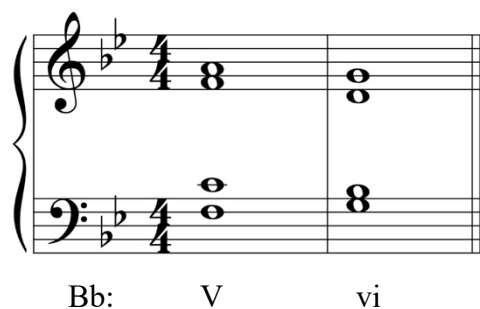
Phrygian Cadence

- A type of half cadence that is a iv6-V in a minor key.
- Called a Phrygian half cadence due to the half step in the bass – the same interval between scale degrees 2-1 in the Phrygian mode.



Deceptive Cadence

- Any progression that takes that dominant functioning chord to a chord other than the expected tonic chord.
- Most times, it is a V-vi chord progression.



- In a minor key, the third of the VI chord must be doubled in order to prevent parallel fifths, parallel octaves or moving a voice an A2 interval melodically.

