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:

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<th>Final Cadences</th>
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<td>Half</td>
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<td>Deceptive</td>
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**Authentic cadences:**
- Authentic cadences contain a dominant functioning chord followed by a tonic chord.
- The dominant functioning chord may be a V, V7, viio, viio7, and any other their inversions.
- Authentic cadences may be perfect or imperfect.

**Perfect Authentic cadence:**
- Must have scale degree 5 followed by scale degree 1 in the bass. (V-I or V7-I)
- Must have scale degree 1 in soprano in the tonic chord.

Bb: \( V \rightarrow I \)
**Imperfect authentic cadence:**
- Either or both of the above two rules are broken.
- The progression could involve an inversion of the V chord, and inversion of the I chord, or both chords in inversion.
- The progression could also be a leading tone chord to tonic (viio-I); this progression will always be an imperfect authentic since 5-1 can never be the bass.

![Bb: V I](image1.png)

**Plagal Cadence**
- Sometimes called the “Amen cadence” since this is the progression used for the word Amen at the end of hymns.
- Consists of IV-I.

![Bb: IV I](image2.png)

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

![Bb: IV I](image3.png)
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 doubles in order to prevent parallel fifths, parallel octaves or moving a voice an A2 interval melodically.