

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, 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 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 (vii^o-I); this progression will always be an imperfect authentic since 5-1 can never be the bass.



Bb: V I

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

Half cadence

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



Bb: IV I

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.

g: iv6 V

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.

Bb: V vi

- 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.

g: V VI