

CADENCES

Authentic Cadence

If a phrase ends with a root-position V or V⁷ chord resolving to a root-position tonic chord (I or i) then it ends with an *authentic cadence*. If the top voice ends on scale-degree 1 then it is a *perfect authentic cadence* (PAC) and if the top voice ends on scale-degree 3 or 5 then it is an *imperfect authentic cadence* (IAC).

PAC IAC

Bb: I V₃ I₆ ii₅ I₄ V₇ I G: I vi ii₆ V⁸⁻⁷ I

V

N.B. If a phrase ends with an inverted V or V⁷ chord resolving to a root-position tonic chord (e.g., V^{6/5} – I or V^{4/3} – I) then it ends with a *contrapuntal cadence*. (Some music theorists consider the contrapuntal cadence to be a type of imperfect authentic cadence, while others regard IACs and contrapuntal cadences to be separate and distinct musical procedures.)

Half Cadence

If a phrase ends on a root-position V triad then it ends with a *half cadence* (HC).

HC

F: I IV₆ I₆ IV V

N.B. It is common for composers to turn the cadential V triad into a V⁷ chord (V ⇒ V⁷) as part of a lead-in to the next phrase. Also, during the 19th century composers began to use the V⁷ chord (and not just the V triad) as the cadential dominant itself.

Deceptive Cadence

If the concluding tonic chord of an authentic cadence is replaced with a root-position submediant chord (vi or VI) then it is called a *deceptive cadence* (DC).

DC

b: i V₃ i V₇ VI

Plagal Cadence

If a phrase ends with a root-position IV chord resolving to a root-position I chord then it ends with a *plagal cadence*. (Plagal cadences typically occur right after the final PAC of a composition.)

PAC Plagal Cadence



A: I V² I⁶ ii⁶ V I IV I