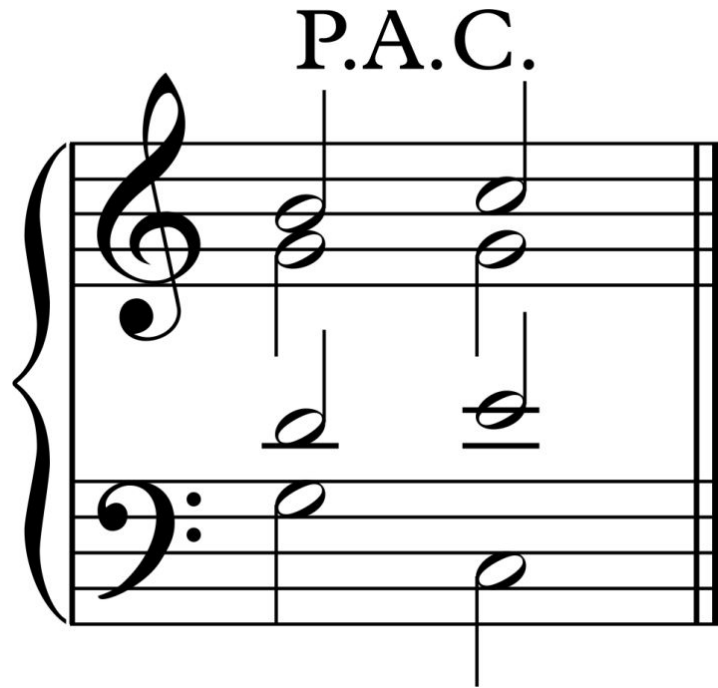


**Cadence** –A cadence is an arrival point in a musical composition. It gives the listener a feeling of arriving at a stopping place. A cadence has a similar effect as does a comma or period at the end of a sentence. The pause given by a cadence can be either complete or incomplete. It signals the completion of a phrase (usually 2 or 3 chords)

**Perfect Authentic Cadence** - the bass moves from the root of the V chord to the root of the I chord AND the soprano voice of the I chord is also the tonic pitch



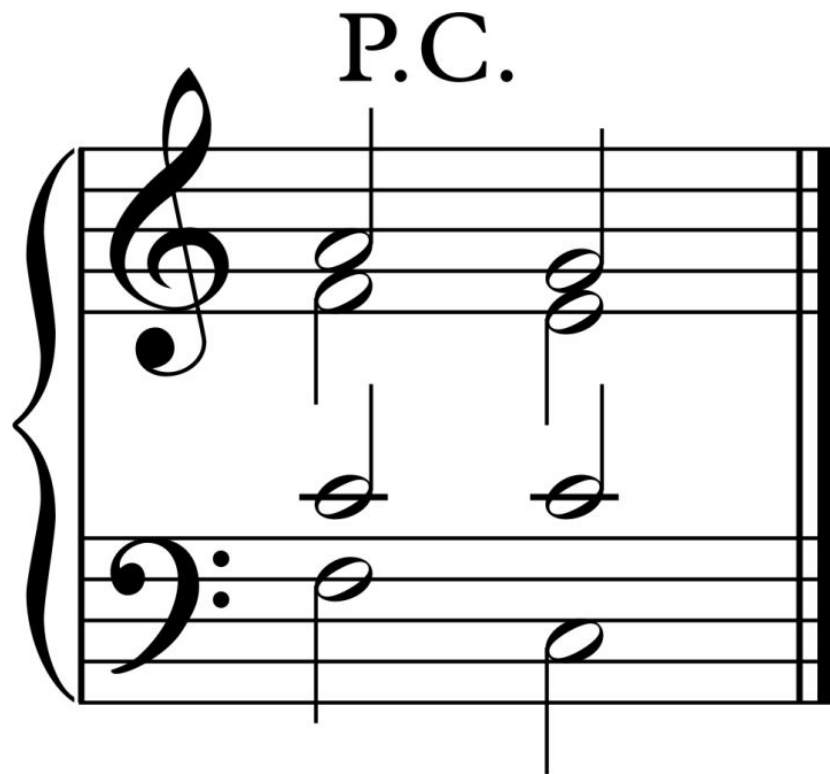
# Imperfect Authentic Cadence

- while the harmonic movement is from V to I (or i), either the dominant or tonic chord is inverted, OR the soprano of the tonic chord is not tonic

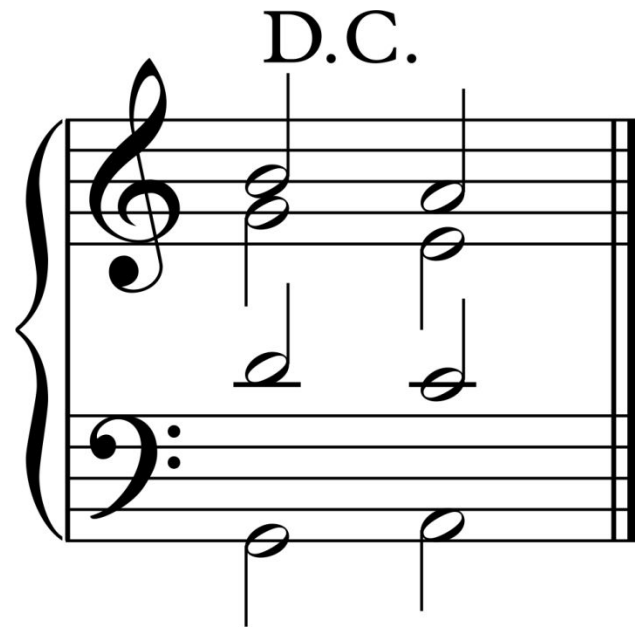
I.A.C.



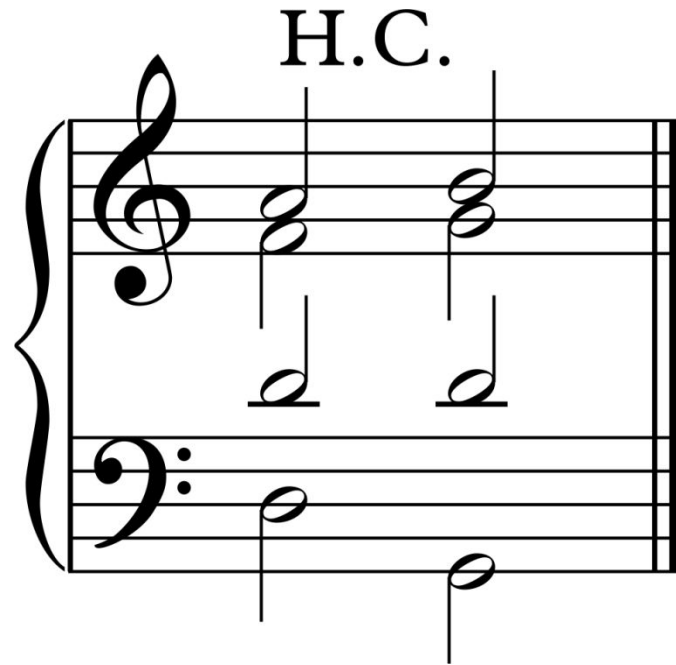
**Plagal Cadence** - The harmony moves from IV (subdominant) to I (tonic) in a major key, or iv to i in a minor key. This is oftentimes called the "Amen" cadence because of its frequent use during the last two chords or many church hymns during the sung syllables "A-men."



**Deceptive Cadence** - The harmony moves from V to vi in a major key, or from V to VI in a minor key. The name suits the impression of the listener. The movement of V to I is what a listener expects. So, by moving to the minor submediant chord (vi), the composer has *deceived* the listener, not only by the root movement, but also by the harmonic context, concluding on a chord in a different tonality than the tonic chord.



**Half Cadence** - Any cadence that ends on something besides tonic (excluding sub-median). Most frequently, a cadence that ends on V is described as a half cadence.



# Phrygian Half Cadence - In minor only $iv_6-V$



<https://vimeo.com/188762513>



All cadence labels apply to major or minor and the penultimate V chord can also be a V<sup>7</sup> chord.

CADENCE	RULES
Perfect Authentic Cadence	V-I both chords must be in root position and tonic must be in the soprano note of the I chord.
Imperfect Authentic Cadence	V-I that doesn't meet the above criteria
Plagal Cadence	IV - I
Deceptive Cadence	Anything to VI (usually V-VI)
Half Cadence	Any chord to V
Phrygian Half Cadence	iv <sub>6</sub> to V in minor

<http://www.theholtsite.com/improvhq/?id=cadences>

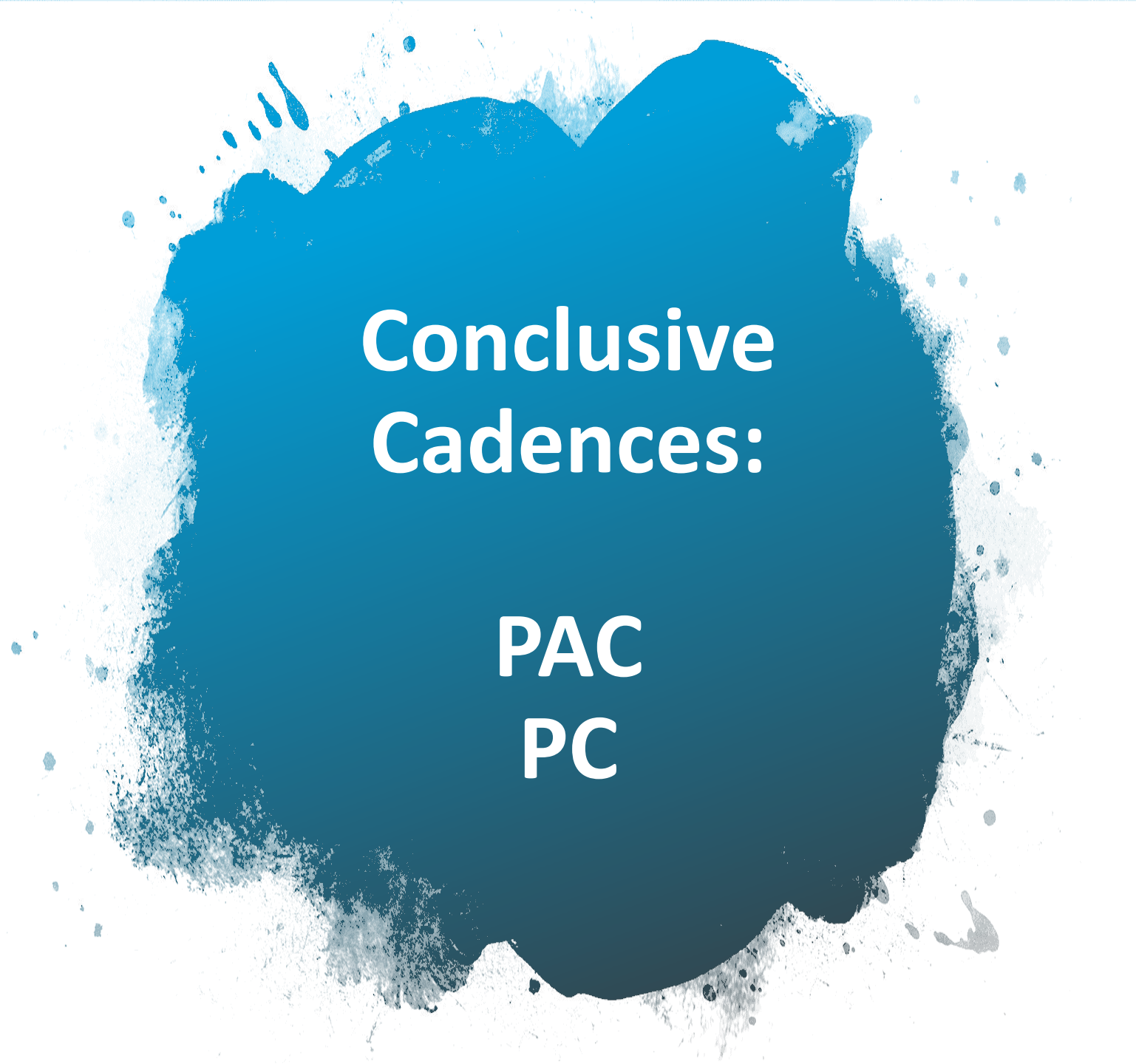


# Inconclusive Cadences:

HC

DC

IAC



# Conclusive Cadences:

PAC

PC



# Authentic Cadences:

PAC  
IAC