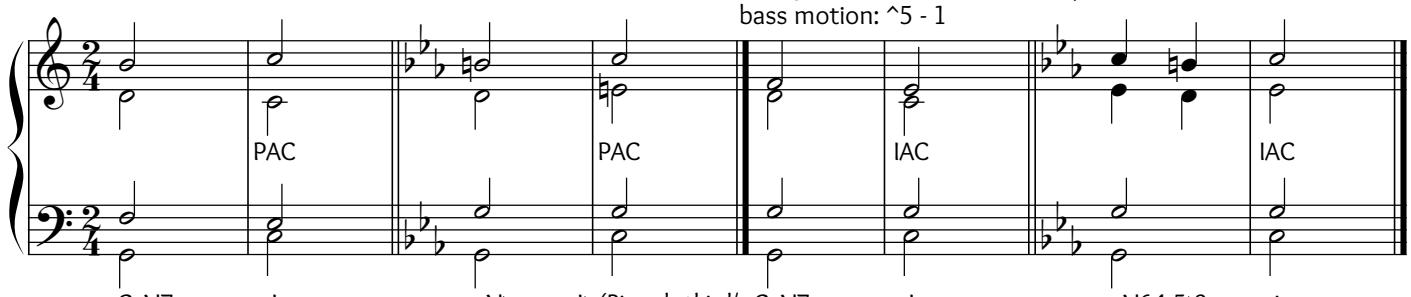
Cadences: Reference and Examples

listed by approximate order from strongest to weakest

AUTHENTIC ("perfect"): D - T

perfect authentic cadence
soprano ends on ^1, tends to close phrases or sections
bass motion: ^5 - 1

imperfect authentic cadence
soprano ends on ^3/5, weaker version of PAC, usually occurs in the interior of a piece
bass motion: ^5 - 1



OR:
root position V chord
(V64-53, V9, V11, V13)

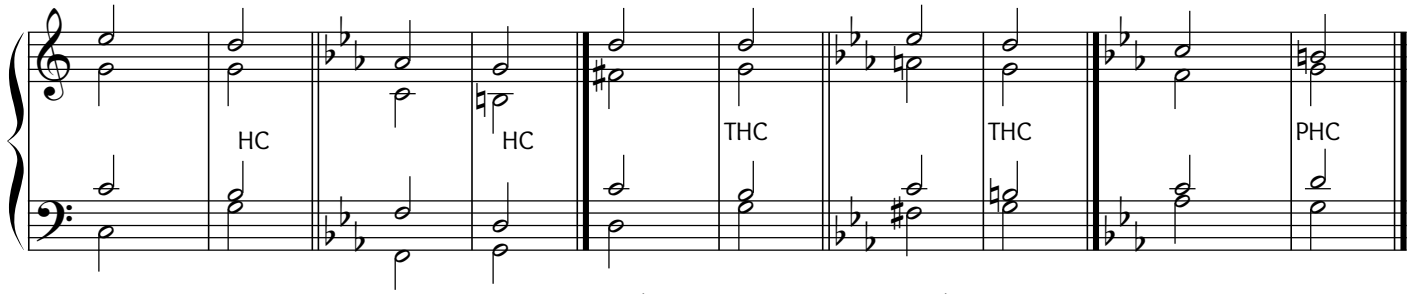
OR:
i

HALF ("imperfect"): T/PD - D

half cadence
can close phrases, but often followed by a phrase ending with an authentic cadence
bass motion: ^1/2/4/6 - 5

tonicized half cadence
HC involving an applied dominant of V
bass motion: ^2/♯4/6 - 5

phrygian half cadence
minor key only (bass moves down by melodic minor scale)
bass motion: ^♭6 - 5



OR:
T, T substitutes (vi),
PD (IV, ii6)

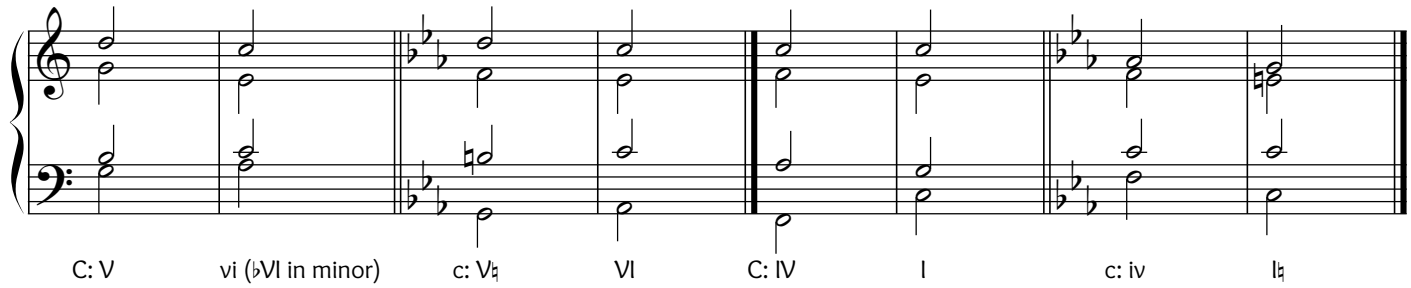
OR:
applied dominants
(V/V, viio/V, viio7/V)

OR:
chord with unaltered
6th in bass (♭VI, x6)

NON-FUNCTIONAL (cannot indicate modulation or phrase end)

deceptive (interrupted) cadence: D - "T"
expands T or D, often occurs before a cadence
bass motion: ^5 - 6

plagal ("amen") cadence: PD - T
expands T, often after an authentic cadence
bass motion: ^4 - 1



OR:
root position
V chord

OR:
IV6 (iv6 in minor)

OR:
PD with
4th in bass