

Cadences: Reference and Examples

listed by approximate order from strongest to weakest

AUTHENTIC ("perfect"): D - T

perfect authentic cadence

soprano ends on $\hat{1}$, tends to close phrases or sections

bass motion: $\hat{5} - 1$

imperfect authentic cadence

soprano ends on $\hat{3}/\hat{5}$, weaker version of PAC,

usually occurs in the interior of a piece

bass motion: $\hat{5} - 1$

The musical notation shows two examples of authentic cadences in 2/4 time. The first example shows a perfect authentic cadence (PAC) with a soprano line ending on $\hat{1}$ and a bass line moving from $\hat{5}$ to 1 . The second example shows an imperfect authentic cadence (IAC) with a soprano line ending on $\hat{3}$ and a bass line moving from $\hat{5}$ to 1 . Chord symbols are provided below the notation.

C: V7 I c: V $\frac{1}{2}$ I $\frac{1}{2}$ (Picardy third/ tierce de picardie) C: V7 I c: V64-5 $\frac{1}{2}$ 3 i

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: $\hat{1}/\hat{2}/\hat{4}/\hat{6} - 5$

tonicized half cadence

HC involving an applied dominant of V

bass motion: $\hat{2}/\hat{\#4}/\hat{6} - 5$

phrygian half cadence

minor key only (bass moves down by melodic minor scale)

bass motion: $\hat{\flat 6} - 5$

The musical notation shows three examples of half cadences in 2/4 time. The first example shows a half cadence (HC) with a soprano line ending on $\hat{2}$ and a bass line moving from $\hat{1}$ to 5 . The second example shows a tonicized half cadence (THC) with a soprano line ending on $\hat{2}$ and a bass line moving from $\hat{\#4}$ to 5 . The third example shows a phrygian half cadence (PHC) with a soprano line ending on $\hat{2}$ and a bass line moving from $\hat{\flat 6}$ to 5 . Chord symbols are provided below the notation.

C: I V c: iv V $\frac{1}{2}$ C: V7/V V c: viio7/V V $\frac{1}{2}$ c: iv6 V $\frac{1}{2}$

OR:
T, T substitutes (vi), PD (IV, ii6) OR:
applied dominants (V/V, viio/V, viio7/V) OR:
chord with unaltered 6th in bass ($\flat VI$, 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: $\hat{5} - 6$

plagal ("amen") cadence: PD - T

expands T, often after an authentic cadence

bass motion: $\hat{4} - 1$

The musical notation shows two examples of non-functional cadences in 2/4 time. The first example shows a deceptive (interrupted) cadence (D - "T") with a soprano line ending on $\hat{2}$ and a bass line moving from $\hat{5}$ to 6 . The second example shows a plagal ("amen") cadence (PD - T) with a soprano line ending on $\hat{1}$ and a bass line moving from $\hat{4}$ to 1 . Chord symbols are provided below the notation.

C: V vi ($\flat VI$ in minor) c: V $\frac{1}{2}$ VI C: IV I c: iv I $\frac{1}{2}$

OR:
root position V chord OR:
IV6 (iv6 in minor) OR:
PD with 4th in bass