

Cadences

Dr. B Music Theory

VIDEO LINK

Cadences are like punctuation:

Perfect Authentic Cadence = exclamation point.

Imperfect Authentic Cadence = period.

Deceptive Cadence = semicolon.

Half Cadence = question mark.

PAC = !

IAC = .

DC = ;

HC = ?

Authentic Cadence (V-I)

Perfect Authentic Cadence (PAC)

- Both chords in root position.
- Soprano melody should be $\wedge 2 \Rightarrow \wedge 1$ or $\wedge 7 \Rightarrow \wedge 1$.

In major

V ⁷	I
D	T

In minor

V ⁷	i
D	T

Imperfect Authentic Cadence (IAC)

- Both chords in root position.
- Soprano melody should NOT be $\hat{2} \Rightarrow \hat{1}$ or $\hat{7} \Rightarrow \hat{1}$.

In major

Diagram illustrating an Imperfect Authentic Cadence (IAC) in major. The progression shows G7 (V7) moving to C (I). The soprano melody starts on G (root of G7) and moves to A (2nd degree of C), which is not the expected 7th to 1st degree resolution, thus failing to be a Perfect Authentic Cadence.

In minor

Diagram illustrating an Imperfect Authentic Cadence (IAC) in minor. The progression shows G7 (V7) moving to Cm (Im). The soprano melody starts on G (root of G7) and moves to A (2nd degree of Cm), which is not the expected 7th to 1st degree resolution, thus failing to be a Perfect Authentic Cadence.

- One or more chords in inversion position.

In major

Diagram illustrating an Imperfect Authentic Cadence (IAC) in major with inversions. The progression shows G7/B (V65) moving to C (I). The soprano melody starts on G (root of G7/B) and moves to A (2nd degree of C), which is not the expected 7th to 1st degree resolution, thus failing to be a Perfect Authentic Cadence.

In minor

Diagram illustrating an Imperfect Authentic Cadence (IAC) in minor with inversions. The progression shows G7/B (V65) moving to Cm (i). The soprano melody starts on G (root of G7/B) and moves to A (2nd degree of Cm), which is not the expected 7th to 1st degree resolution, thus failing to be a Perfect Authentic Cadence.

- Leading-tone, sub vii°6 for V.

vii°6	I	vii°6	i
D	T	D	T

B°/D
vii°6

C
I

B°/D
vii°6

Cm
i

Deceptive cadence (DC)

In major use V-vi, in minor use V-VI. Don't double the root for vi (VI) but the 3rd.

In major

V	vi
D	T

G
V

Am
VI

G
V

Am
IV

In minor

V	VI
D	SD

G
V

A♭
♭VI

G
V

A♭
♭IV

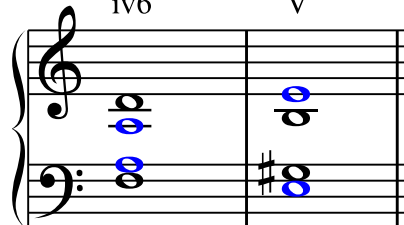
Half Cadence (HC)

We end on a 5th chord, ? - V.

Phrygian Half Cadence, vi^6 - V in minor key.

vi^6	V
T	D

G A^b
 iv^6 V



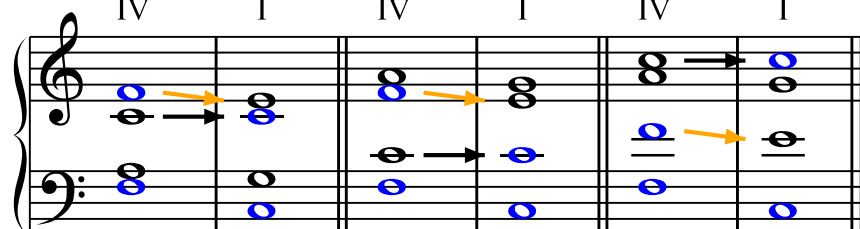
Plagal Cadence (PC)

It's amen IV-I or $iv-i$.

In major

IV	I
SD	T

F C F C F C
IV I IV I IV I



In minor

iv	i
SD	T

Fm Cm Fm Cm Fm Cm
IV I IV I IV I

