

# LESSON - CADENCES

FROM THE MAKERS OF AURALIA & MUSITION MUSIC SOFTWARE

## Introduction

Cadences are short harmonic progressions that function as musical commas or fullstops. We commonly find cadences (or implied cadences) at the end of most phrases.

There are four main cadence types - authentic (perfect or imperfect), plagal, half and deceptive; they all consist of two chords (although they can be set up or approached using many standard techniques). These cadences are also known as perfect, plagal, imperfect and interrupted.

Aurally, authentic/perfect and plagal cadences have the impact of being musical 'full stops', whilst deceptive/interrupted and half/imperfect cadences could be considered to be 'commas'. When identifying cadences, it is essential to listen to the movement of the bass line, and to become familiar with the distinct sound and effect that each cadence type has. A good understanding of the harmonic structure of each cadence type and of diatonic chords is also essential.

Join us on Twitter for daily cadence lessons to accompany the below examples - <https://twitter.com/AuraliaMusic>

## Authentic/Perfect Cadences

### Perfect Authentic / Perfect - C Major ( V - I )

V I

### Perfect Authentic / Perfect - A Minor ( V - I )

V i

### Imperfect Authentic / Perfect - C Major ( V - I )

V I

### Imperfect Authentic / Perfect - A Minor ( V - I )

V i

## Plagal Cadences

### Plagal - C Major ( IV - I )

IV I

### Plagal - A Minor ( iv - i )

iv i

### Half/Imperfect Cadences

Half / Imperfect - C Major ( I - V )

Half / Imperfect - A Minor ( i - V )

I V i V

Piano score showing two half/imperfect cadences. The first cadence is in C Major, moving from the tonic triad (I) to the dominant triad (V). The second cadence is in A Minor, moving from the tonic triad (i) to the dominant triad (V). The notation is in treble and bass clefs with a grand staff bracket.

Half / Imperfect 'Phrygian Cadence' - A Minor ( iv6 - V )

iv<sup>6</sup> V

Piano score showing a half/imperfect 'Phrygian Cadence' in A Minor, moving from the subdominant triad in its 6th inversion (iv<sup>6</sup>) to the dominant triad (V).

### Deceptive/Interrupted Cadences

Deceptive / Interrupted - C Major ( V7 - vi )

Deceptive / Interrupted - A Minor ( V7 - VI )

V<sup>7</sup> vi V<sup>7</sup> VI

Piano score showing two deceptive/interrupted cadences. The first cadence is in C Major, moving from the dominant 7th chord (V<sup>7</sup>) to the submediant triad (vi). The second cadence is in A Minor, moving from the dominant 7th chord (V<sup>7</sup>) to the submediant triad (VI).

