

CADENCES

Authentic cadence

Authentic cadence: V to I (or IV - V - I).

- **Perfect authentic cadence (PAC):** The chords are in root position; that is, the roots of both chords are in the bass, and the tonic (the same pitch as root of the final chord) is in the highest voice of the final chord.

A PAC is a progression from V to I in major keys, and V to i in minor keys.

This is generally the strongest type of cadence and often found at structurally defining moments.

- **Imperfect authentic cadence (IAC)**, best divided into three separate categories:
 - **1. Root position IAC:** similar to a PAC, but the highest voice is not the tonic.
 - **2. Inverted IAC:** similar to a PAC, but one or both chords is inverted.
 - **3. Leading tone IAC:** the V chord is replaced with the vii°/subV chord with the cadence still ending on I.
- **Evaded cadence:** V42 to I6.

Imperfect cadence

Imperfect cadence: any cadence ending on V, whether preceded by V of V, ii, IV, or I, or any other chord. Because it sounds incomplete or "suspended", the imperfect cadence is considered a *weak* cadence.

- **Phrygian imperfect cadence:** an imperfect cadence from iv^6 to V in minor

Plagal cadence

Plagal cadence: IV to I, also known as the "Amen Cadence".

Most examples of plagal cadences, (the IV-I progression) follows an authentic cadence but does not itself create genuine cadential closure. The term "minor plagal cadence" is used to refer to the iv -I progression.

Deceptive cadence

Deceptive cadence: V to any chord other than I (typically ii, IV6, iv^6 , vi or VI).

The deceptive cadence is considered the most important irregular resolution with a typical motion of V7-vi in major or V7-VI in minor.

This is considered a weak cadence because of the "hanging" (suspended) feel it invokes.