

LESSON 20

Date: _____

A **cadence** is a two-chord progression at the end of a phrase, section, and/or piece of music. This chord progression creates a sense of rest that can either be final or non-final (in need of further resolution). In music of the Common Practice Period (1600–1900), cadences are divided into four categories: **authentic, plagal, half, and deceptive**.

AUTHENTIC CADENCE

- V – I (major keys)
- V – i (minor keys) Note: The leading note which occurs in the dominant chord will always be raised.
- a final cadence because it ends on the tonic chord
- the strongest of the final cadences, giving the strongest sense of resolution or closure
- perfect authentic cadence (PAC): both chords are in root position and the tonic of the final chord is doubled in the soprano/highest voice (i.e. soprano is “do”)
- imperfect authentic cadence (IAC): similar to the PAC, but the soprano/highest voice is not the tonic on the final chord (i.e. soprano is the mediant “mi” or the dominant “sol”)

Analyze the key and chord progressions of the following authentic cadences.

The image shows two musical examples of authentic cadences. The first example is in A-flat major (4/4 time), showing a V-I progression. The soprano line has notes G4, F#4, and E4. Handwritten green arrows point to G4 (labeled 'S'), F#4 (labeled 'A'), and E4 (labeled 'T'). The second example is in F# minor (3/4 time), showing a V-i progression. The soprano line has notes G#4, F#4, and E4. A handwritten green arrow points to E4 (labeled 'do').

key: A^b+ V I

key: f#- V i

cadence: imperfect authentic cadence

cadence: perfect authentic cadence

PLAGAL CADENCE

- IV – I (major keys)
- iv – i (minor keys)
- a final cadence because it ends on the tonic chord
- not as common as the authentic cadence and usually functions in a post-cadential context
- also known as the “Amen” cadence, because it is frequently used to harmonize the Amen of a chorale, after its final cadence

Analyze the key and chord progressions of the following plagal cadences.

key: D+ IV I key: b- iv i

Notes:

- cadences in this unit will be written in keyboard style, that is, the root of the chord is written in the bass clef, and the three remaining voices are written in the treble clef and contain the root, third, and fifth of the chord in close position in root, 1st, or 2nd inversion.
- cadences generally occur over the bar line where the first chord is on the last (or second last) beat of the bar and the final chord begins on the first beat of the next bar
- the terms perfect and imperfect are used exclusively with authentic cadences
- final cadences are similar to the period in a sentence

PRACTICE

1. For each of the following, identify the key, analyze the chords using Roman numerals, then name the cadence as either a perfect authentic cadence (PAC), an imperfect authentic cadence (IAC), or a plagal cadence.

key: G+ IV I key: C- IV i

cadence: plagal cadence: PAC

key: B+ V I

key: b- iv i

cadence: IAC

cadence: plagal

key: g- V i

key: D^{b+} V I

cadence: IAC

cadence: PAC

2. Analyze the following chord progression by identifying the key and writing the Roman numeral figure for each chord. Name the cadence used at the end of the progression.

C#- i i VI — iv iv^b i i^b ii vii^o VI V i
PAC

3. Complete the following cadences by identifying the key, writing a possible time signature, and writing in the bass voice. Name the cadence. *(Answers may vary.)*

key: e- iv i

key: E^b+ V I

cadence: plagal

cadence: IAC

key: F#+ IV I

key: f- V i

cadence: plagal

cadence: PAC