

MUSC450: Musical Form

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Cadences occur at the end of phrases (e.g. imagine where a singer might breathe)

Perfect Authentic Cadence (PAC): Secure and stable cadence going from a *V* chord (point of tension) to a *I* chord (point of release)

- Both chords must be in root position
- Melody line must land on the tonic and approach it step-wise
- Considered the “most perfect” cadence

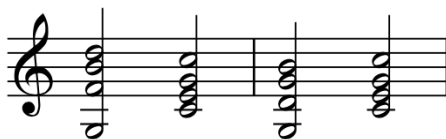


Figure 1: Perfect Authentic Cadence

Imperfect Authentic Cadence (IAC): Secure and stable cadence going from a *V* chord (point of tension) to a *I* chord (point of release) but either

- One of the two chords is NOT in root position
- Melody line doesn't land on the tonic or doesn't arrive at the tonic by step

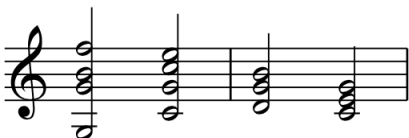


Figure 2: Imperfect Authentic Cadence

Half Cadence: Non-secure, unstable, unresolved, “questioning” kind of cadence where the phrase ends with the lingering tension of a *V* chord

- **Note:** Preceding chord doesn't matter, only the final chord matters (must be a *V* chord, usually on a strong beat)

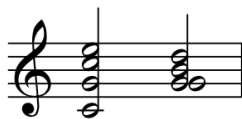


Figure 3: Half Cadence

Plagal Cadence: Secure move from *IV* to *I*

- Called an “amen” cadence in church music (usually called a **post cadential plagal gesture**)

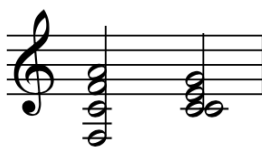


Figure 4: Plagal Cadence

Deceptive Cadence: Composer uses long-standing expectation of cadential closure to trick listeners (usually V to vi instead of V to I)

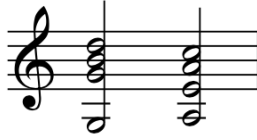


Figure 5: Deceptive Cadence