

Cadences

1 Plagal Cadence in C



I IV I

The Plagal Cadence is also known as the "Amen" cadence. Some variations in playing the plagal cadence are:

Holding the Tonic note in the LH while the RH changes chords. This provides a more "unstable" feeling and an illusion of dissonance.

2 Authentic Cadence in C



I V I

The authentic cadence is the most commonly occurring cadence. It aurally gives the most finality to a piece of music. The Authentic Cadence includes any progression from V to I.

3 Deceptive Cadence



V vi

The Deceptive Cadence is as the name implies: deceptive. The listener will anticipate a I chord to be played after the V chord. However, the vi chord provides an unexpected, yet consonant surprise. Note that the vi chord is a minor chord when played in a major key. You can use this cadence at the end of piece to make it longer by allowing the vi chord to introduce something new or a repetition of previous material.

4 Half Cadence



I V

The Half Cadence is usually found in the middle of a phrase. It is used to provide a break in the music, but not usually a final resolution.