Much of the earliest known music was vocal, not instrumental; naturally, the singers had to have little pauses to breathe, so music came to be divided into sections that are called phrases. Actually, this is just a theory, but regardless of how phrases came into being, they continue to regulate even much of the music heard today. A study of different types of phrases will come later with a study of Form, but for now, one particular facet will be discussed at bit: The ends of phrases are called Cadences. Cadences are classified in two ways:

1) *By the chords involved at the very end* (when I and V are used, the cadence is called *authentic*. When I and IV are used, the cadence is called *plagal*. In minor keys i and V are used for the authentic, i and iv for the plagal); and

2) *By how final the cadence sounds.*

### Specific Types of Cadences:

1) **Perfect Authentic Cadence** — uses the progression V - I or V7 - I (V - i or V7 - i in minor) in which the V chord has its root in the bass and the I has its root in both the bass and soprano; it is very final sounding:

![Perfect Authentic Cadence Diagram](image)

2) **Imperfect Authentic Cadence** — also has the V - I (V - i) progression but with one or more of the following conditions:
   a) The I has its 3rd or 5th in the bass
   b) The I has its 3rd or 5th in the soprano
   c) The V has its 3rd or 5th in the bass

Imperfect Authentic Cadences are less final sounding than their Perfect brothers:

![Imperfect Authentic Cadence Diagram](image)
3) **Authentic Half Cadence** — these use the I - V (i - V) progression and like the imperfect cadences, do not sound completely final (in this case because they end on V). If V is preceded by any chord other than I, it is still known as *half cadence*.

4) **Plagal Cadence** — uses IV - I (iv - i); is often added after a V or V - I; usually sounds very final.

5) **Deceptive Cadence** — this occurs when V goes to any chord besides I (i). The most common chord to be used is vi (VI), but others are used too (actually a plagal cadence that goes V - IV - I is also technically a deceptive cadence). Deceptive cadences always give the feeling that something else has to come.
Cadences are often disguised by melodic continuity in one or more parts, to keep the flow of a piece going:

J. S. Bach – Bouree – 1st Lute Suite

In all the cadences except the Perfect Authentic, vii° or other related chords may replace V.

There are other types of 1/2 cadences, that is, some phrases substitute a different chord for V, but they are more rare.

It is suggested that from now on, when you study a piece of music, you should analyze the cadences; there is much to be learned about a composer’s thinking by studying his choice of cadences.

[The chord diagrams included here are merely suggestions by the transcriber. There are other fingering possibilities as well, and Ted would probably have encouraged a student to play the examples in other areas of the neck and in different keys.]
Much of the earliest known music was vocal, not instrumental. Naturally, the singers had to have little pauses to breathe, so music came to be divided into sections that are called phrases. Actually, this was just a theory, but regardless of how phrases came into being, they continue to regulate even much of the music heard today. A study of different types of phrases will come later with a study of form, but for now, one particular facet will be discussed a bit:

The ends of phrases are called cadences; cadences are classified in two ways: 1) by the chords involved at the beginning (when I and IV are used, the cadence is called authentic, when I and IV are used, the cadence is called plagal); in minor keys, i and IV are used for the authentic, i and IV for the plagal), and 2) by how final the cadence sounds.

Specific Types of Cadences:

1. Perfect Authentic Cadence - uses the progression I I or IV i (in minor), in which the I chord has its root in the bass, and the III has its root in both the bass and soprano. It is very final sounding:

   ![Perfect Authentic Cadence Example]

2. Imperfect Authentic Cadence - also has the I I or IV i progression but with one or more of the following conditions:
   a. The I has its 3rd, 5th, or 7th in the bass.
   b. The III has its 3rd, 5th, or 7th in the bass.
   c. The I or IV has its 3rd, 5th, or 7th in the soprano.

   Imperfect authentic cadences are less final sounding than their perfect brothers:

   ![Imperfect Authentic Cadence Example]

3. Authentic Half Cadence - these use the I III (IV i) progression and like the imperfect cadences, do not sound completely final (in this case, because they end on I). If I is preceded by any chord other than I, it is still known as a half cadence:

   ![Authentic Half Cadence Example]

4. Plagal Cadence - uses IV I (IV i); often added after a V or V; usually sounds very final:

   ![Plagal Cadence Example]

5. Deceptive Cadence - this occurs when I goes to any chord besides I (I).

   ![Deceptive Cadence Example]

   The most common chord to be used is VI (IV), but others are used too (actually a plagal cadence that goes I VI I is also technically a deceptive cadence). Deceptive cadences always give the feeling that something else has to come:

   Cadences are often disguised by melodic continuity in one or more parts, to keep the flow of a piece going:

   ![Melodic Continuity Example]

   For all the cadences except the perfect authentic III or IV, related chords may replace I.

   There are other types of cadences, but some phrases substitute a different chord for I, but they are more rare.

   It is suggested that from now on, when you study a piece of music, you should analyze the cadences; there is much to be learned about a composer's thinking by studying his choice of cadences.