Cadences

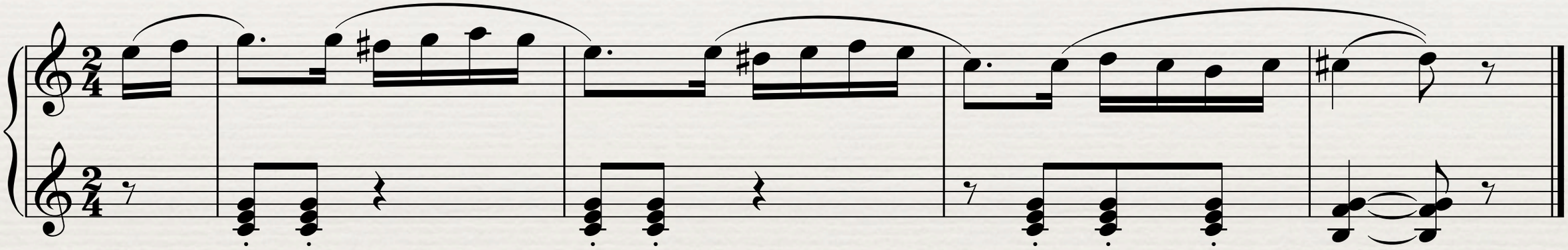
Basic Types

- **Authentic**
  - Perfect
  - Imperfect
- **Plagal**
- **Deceptive**
- **Half**
  - Approaching V directly
  - Approached via cadential 6/4
  - "Phrygian" cadence in minor

Structural Cadence Types

- **Delayed Cadence**
  - Typically, non-harmonic tones delay the final resolution
    - Accented passing tones
    - Accented neighbor (diatonic and chromatic) tones
    - Double neighbor tones
    - Suspensions
  - Common: half-cadence with cadential 6/4
  - Delays can be lengthy or short, anywhere in between.

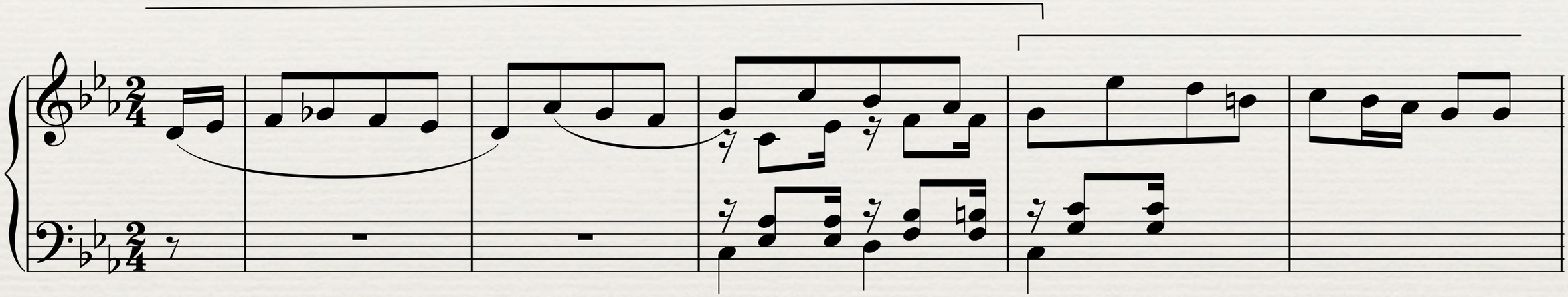
Delayed Cadence



Structural Cadence Types

- **Elided Cadence**
  - The new phrase begins simultaneously with, or before, the cadence chord of the first phrase.

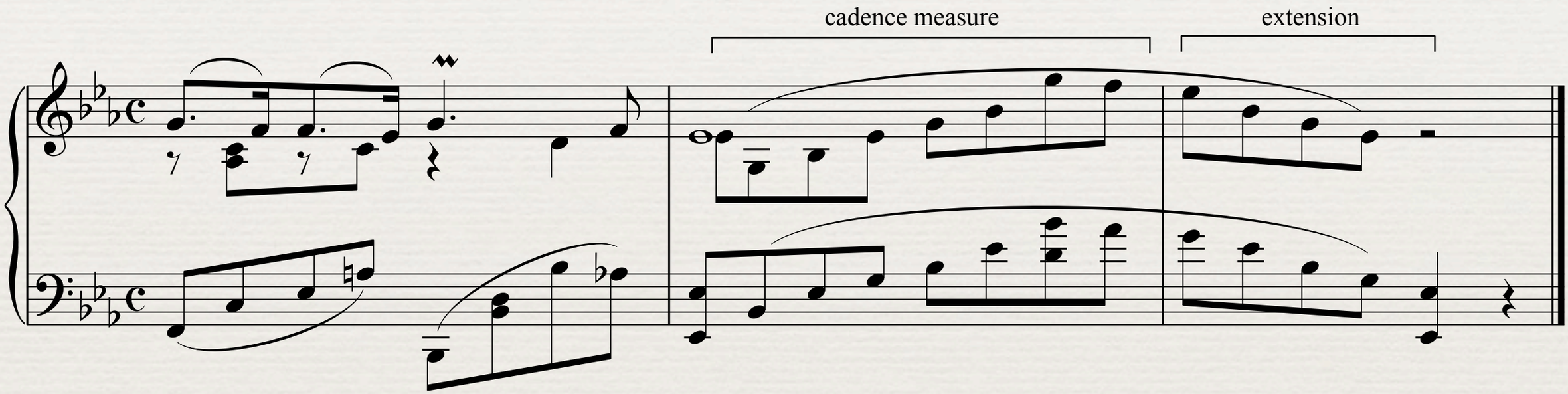
Elided Cadence



Structural Cadence Types

- **Extended Cadence**
  - The resolution is extended beyond the resolving measure by:
    - Arpeggiation
    - Prolongation
    - Repetition of chords
    - Pedal points

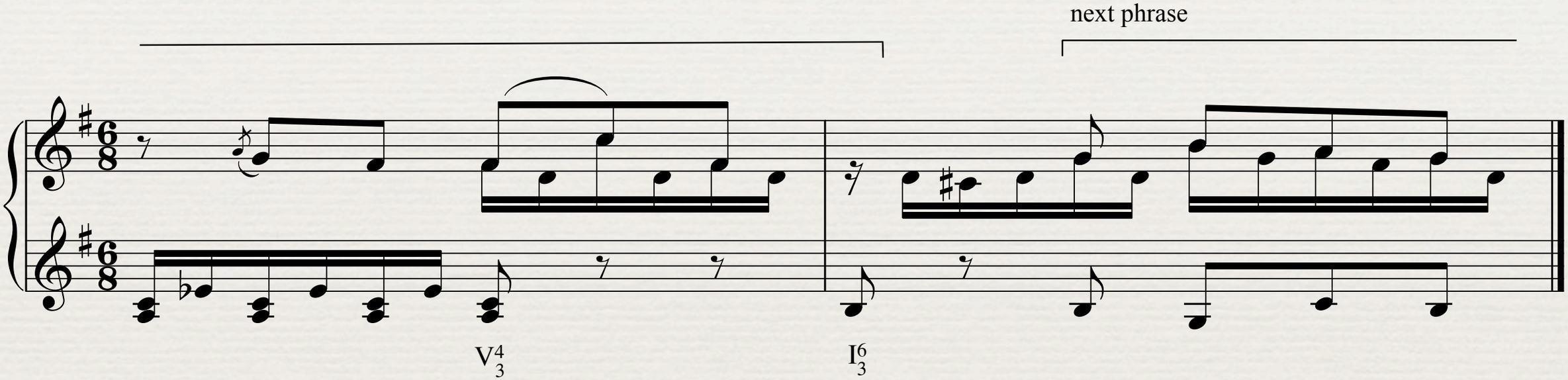
Extended Cadence



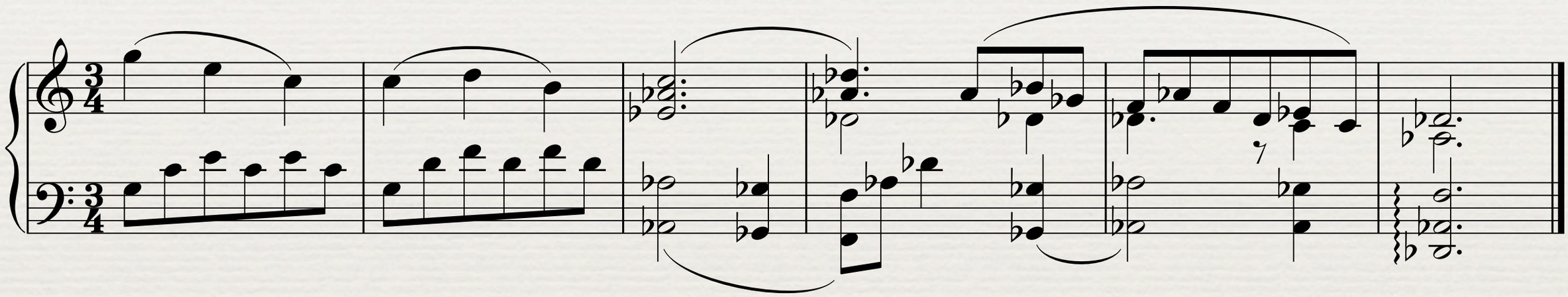
Structural Cadence Types

- **Implied Cadence**
  - A cadence implies a particular chord, but the actual root of the chord is absent.
  - Typically this is moving to a I 6/3 instead of root position.
    - Note the use of the "noncadential cadential *6/4*" in helping to bring this about.

Implied Cadence



Structural Cadence Types

- **Evaded Cadence**
  - The resolution moves to a chord other than expected.
  - The most common is the "deceptive" cadence
    - Expected tonic becomes vi (VI) or sometimes IV6
  - Almost any sonority is possible; sometimes the evasion can be part of a sudden modulation.
  - A constant evasion of cadences—in which the resolution is rearely, if ever, reached, are found typically in romantic works (Wagner; Scriabin)

Evaded Cadence