

# Introduction to Modes Part 2: Modal Cadences

Westminster Choral Pedagogy Workshop  
July 5, 2011

by Christian B. Carey, Ph.D.

## Authentic cadences (V-I in tonal harmony)

Clausula vera (Authentic cadence)      CV with suspension      CV "diminuta" (standard cadential formula)

This block contains three musical examples of authentic cadences in G major. The first, 'Clausula vera', shows a V-I cadence with the tonic in both the outer voices. The second, 'CV with suspension', features a suspension on the fifth scale degree in the upper voice. The third, 'CV "diminuta"', is a standard cadential formula with a descending eighth-note line in the upper voice.

## Elided cadences (used for interior cadences)

4

This block shows three examples of elided cadences, where the final chord of one phrase is the first chord of the next. The notation includes a measure rest in the bass line to indicate the elision.

## Plagal cadence (IV-I)

## Deceptive cadence (V-VI)

## Half cadence (to V)

7

This block illustrates three types of non-authentic cadences. The plagal cadence (IV-I) shows a stepwise motion in the upper voice. The deceptive cadence (V-VI) features a chromatic shift in the upper voice. The half cadence (to V) ends on a dominant chord.

## "Imperfect" cadences (tonic not in both outer voices)

## Phrygian cadence (b2 and b7 out to 8've)

## "Landini" cadence

11

This block shows three more cadence types. The 'imperfect' cadence has the tonic in only one outer voice. The Phrygian cadence is characterized by a chromatic descent from the second scale degree to the first. The 'Landini' cadence features a chromatic ascent from the second scale degree to the first.