

Figure 16-2. Cadence types

AUTHENTIC	
Perfect Authentic	
PAC	$V^{(7)} - I$ or $V^{(7)} - i$ with: <ul style="list-style-type: none"> • both chords in root position, and • tonic chord has scale-degree 1 in soprano
Imperfect Authentic	
IAC	$viif^{(gu)} - I$ or $viif^{(fu)} - i$, or $V^{(7)} - I$ or $V^{(7)} - i$ with: <ul style="list-style-type: none"> • one or both chords inverted, or • tonic chord has scale-degree 3 or 5 in soprano

PLAGAL	
PC	$IV - I$ or $iv - i$

HALF	
HC	any chord to $V^{(7)}$
Phrygian HC	in minor only: $iv6 - V^{(7)}$

DECEPTIVE	
DC	$V^{(7)} - vi$ or $V^{(7)} - VI$