

# LESSON 17

Date: \_\_\_\_\_

## Writing Plagal Cadences

1. Write the required key signature and prepare the first bar with the necessary rests.
2. Write the root of the IV (iv) and I (i) chords in the bass clef, and label each chord with the correct Roman numeral.
  - It may also be helpful to spell out the letters of each chord under the Roman numeral figure.
  - There will always be a common note between subdominant and tonic triads. Circle that letter.
3. Write one of the notes of the subdominant triad. Choose the root, third, or fifth and write it as the soprano voice (S) in the treble clef.
4. Complete the triad by writing the remain two voices (AT) *under* the soprano voice.
5. Now take the common note and write it in the same voice in the tonic chord.
6. Add the other two notes in the tonic triad. Notice how those voices resolve.

B $\flat$ +

(S) ~ Root                      (S) ~ Third                      (S) ~ Fifth



c#-

(S) ~ Root                      (S) ~ Third                      (S) ~ Fifth



In both authentic and plagal cadences, the voice leading includes a common tone between both chords of the cadence. The remaining two voices always follow a pattern when they resolve to the tonic chord.

- Authentic Cadences: The two remaining voices move \_\_\_\_\_.
- Plagal Cadences: The two remaining voices move \_\_\_\_\_.

## Writing Half Cadences

1. Write the required key signature and prepare the first bar with the necessary rests.
2. Write the root of the predominant chord (I, i, ii, ii°, IV, iv, V/V) and V chords in the bass clef, and label each chord with the correct Roman numeral.
  - It may also be helpful to spell out the letters of each chord under the Roman numeral figure.
  - There may not always be a common note between the predominant and dominant triads. If there is, circle that letter.
3. Write one of the notes of the predominant triad. Choose the root, third, or fifth and write it as the soprano voice (S) in the treble clef.
4. Complete the triad by writing the remain two voices (AT) *under* the soprano voice.
5. If applicable, take the common note and write it in the same voice in the tonic chord. Notice how the remaining voices resolve.
6. If there is no common tone between the two chords of the cadence, apply a voice leading principle known as **contrary motion**. When the bass voice rises, ensure the remaining voices fall. This will help avoid an undesirable voice leading situation called **parallel fifths**.

A+: V/V – V

(S) ~ Root                      (S) ~ Third                      (S) ~ Fifth

A musical staff for the key of A major (two sharps) in common time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The first bar is pre-filled with a treble clef, two sharps, and a common time signature. The rest of the staff is divided into six measures by vertical bar lines, with the first measure being empty.

d-: iv – V

(S) ~ Root                      (S) ~ Third                      (S) ~ Fifth

A musical staff for the key of D minor (two flats) in 12/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The first bar is pre-filled with a treble clef, two flats, and a 12/4 time signature. The rest of the staff is divided into six measures by vertical bar lines, with the first measure being empty.

## Voice Leading in Keyboard Style Cadences

- the distance between the tenor voice and the bass voice is smaller than 2 octaves (ideally no larger than a P12)
- the bass voice must ascend in the half cadence IV – V (or iv – V) and be in contrary motion to the other voices
- for all other cadences, the bass voice can move in contrary or parallel motion to the treble clef triad
- in the treble clef triad, keep common tones in the same voice where applicable

# PRACTICE

1. Write the indicated two-measure cadences in the given keys. Write the Roman numeral figure under each chord.

D $\flat$ +: half cadence (ii – V)

d $\sharp$  –: half cadence using a secondary dominant

A grand staff with two systems. The first system is for D $\flat$  major and contains two measures. The first measure has a Roman numeral  $\text{ii}^6$  written above the treble clef and  $\text{ii}^6$  written below the bass clef. The second measure has a Roman numeral  $\text{V}^6$  written above the treble clef and  $\text{V}^6$  written below the bass clef. The second system is empty.

f –: plagal cadence

D+: IAC

A grand staff with two systems. The first system is for F major and contains two measures. The first measure has a Roman numeral  $\text{IV}^8$  written above the treble clef and  $\text{IV}^8$  written below the bass clef. The second measure has a Roman numeral  $\text{I}^8$  written above the treble clef and  $\text{I}^8$  written below the bass clef. The second system is empty.

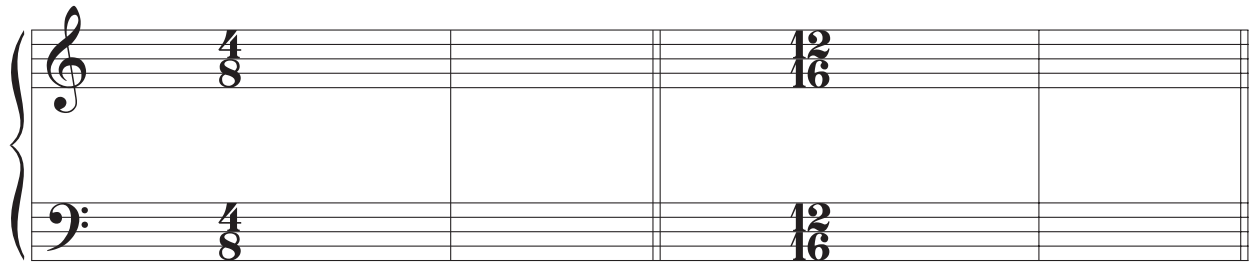
g –: half cadence (i – V)

e –: PAC

A grand staff with two systems. The first system is for G major and contains two measures. The first measure has a Roman numeral  $\text{i}^8$  written above the treble clef and  $\text{i}^8$  written below the bass clef. The second measure has a Roman numeral  $\text{V}^8$  written above the treble clef and  $\text{V}^8$  written below the bass clef. The second system is empty.

F+: half cadence (IV – V)

F#+: plagal cadence



2. Name each of the following cadences. If the chords of the cadence share a common tone, state the letter name and scale degree name of the common tone.

Cadence	Name	Common Tone	
		Letter Name ( C+ / c - )	Scale Degree Name
V – i			
iv – V			
I – V			
IV – I			
ii° – V			
V/V – V			
IV – V			

3. If the predominant chord of a half cadence is \_\_\_\_\_ or \_\_\_\_\_, the chords will not share a common tone.