

LESSON 16

Date: _____

Recall that a **cadence** is a two-chord progression at the end of a phrase, section, and/or piece of music. This chord progression creates a sense of rest that can either be final or non-final.

Final		Non-Final (in need of further resolution)	
Authentic	Plagal	Half	Deceptive
<ul style="list-style-type: none"> • V – I (major keys) • V – i (minor keys) <p>Perfect Authentic Cadence (PAC):</p> <ul style="list-style-type: none"> • both chords in root position • the highest note of the final chord must be the tonic <p>Imperfect Authentic Cadence (IAC):</p> <ul style="list-style-type: none"> • chords are not in root position <i>and/or</i> • the highest note of the final chord is not the tonic 	<ul style="list-style-type: none"> • IV – I (major keys) • iv – i (minor keys) 	<p>Major Keys:</p> <ul style="list-style-type: none"> • I – V • ii – V • IV – V • V/V – V <p>Minor Keys:</p> <ul style="list-style-type: none"> • i – V • ii° – V • iv – V • V/V – V 	<ul style="list-style-type: none"> • V – vi (major keys) • V – VI (minor keys)

In Level 5, you will extend your understanding of this topic by learning to write authentic, plagal, and half cadences. For a review of these cadences, refer to Level 4: Lessons 20–22.

Cadences in this unit will be written in **keyboard style**. The root of the chord (B) is written in the bass clef. It must always be the lowest sounding note throughout the cadence. The three remaining voices (SAT) are written in the treble clef and contain the root, third, and fifth of the chord in close position in root, 1st, or 2nd inversion.

Cadences generally occur over the bar line where the first chord is on the weak part (or last beat) of the bar and the final chord begins on the first beat (strong beat) of the next bar. Add the necessary rest on the strong part of the second last bar and write the appropriate note value(s) to fill the final bar

Writing Authentic Cadences

1. Write the required key signature and prepare the first bar with the necessary rests.
2. Write the root of the V 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 dominant and tonic triads. Circle that letter.
3. Write one of the notes of the dominant 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.
 - One goal in writing music is to attain the smoothest transition from note to note when changing harmony. This principle of **voice leading** creates music that sounds smooth and flows well.
6. Add the other two notes in the tonic triad. Notice how those voices resolve.

2. Write two-measure **perfect authentic cadences** in the following keys. Write the Roman numeral figure under each chord.

b♭ –

G+

The image shows two musical staves, treble and bass clef, for a grand staff. The first key signature is B-flat major (b♭ –). The first staff has a 4/16 time signature. The second key signature is G major (G+). The second staff has a 3/4 time signature. Each key signature is followed by two empty measures for writing a two-measure perfect authentic cadence.

3. Write two-measure **imperfect authentic cadences** in the following keys. Write the Roman numeral figure under each chord.

E+

e –

The image shows two musical staves, treble and bass clef, for a grand staff. The first key signature is E major (E+). The first staff has a 4/2 time signature. The second key signature is e minor (e –). The second staff has a 3/16 time signature. Each key signature is followed by two empty measures for writing a two-measure imperfect authentic cadence.