

Cadence Worksheet—Music 15100

name _____

Due 11/7/08

Complete each of the cadences below in four-part chorale style (i.e., SATB). For the authentic cadences, use **only** I or i (tonic) and V (dominant). All chords must be in root position. (Boring, but there it is.)

You may use open position (upper three voices within an octave) or close position (upper three voices spanning more than an octave) for each chord, but there must be **no more than an octave** between any of the upper three voices. You are well advised to move the inner voices as little as possible—often times they can stay on the same pitch. And provide a roman numeral analysis for each cadence. Not like that's going to be hard, but put it in anyway.

You should also remember to observe proper voice leading between **all** pairs of voices, meaning no parallel octaves of fifths **anywhere**. This can be especially tricky in the case of deceptive cadences.

PACs in major-1-3

Three authentic cadences (PACs) in major keys, numbered 1, 2, and 3. Each cadence is shown in a grand staff (treble and bass clefs) with a 4/4 time signature. Cadence 1 is in B-flat major (two flats), cadence 2 is in D major (two sharps), and cadence 3 is in B minor (two flats). Each cadence consists of two measures: the first measure contains a half note in the treble clef and a whole note in the bass clef, and the second measure contains a whole note in the treble clef and a whole note in the bass clef. The notes are: 1. Treble: B4, Bass: B3; 2. Treble: D5, Bass: D4; 3. Treble: B4, Bass: B3.

PACs in minor-4-6

Three authentic cadences (PACs) in minor keys, numbered 4, 5, and 6. Each cadence is shown in a grand staff (treble and bass clefs) with a 4/4 time signature. Cadence 4 is in B-flat minor (three flats), cadence 5 is in D minor (two sharps), and cadence 6 is in B minor (two flats). Each cadence consists of two measures: the first measure contains a half note in the treble clef and a whole note in the bass clef, and the second measure contains a whole note in the treble clef and a whole note in the bass clef. The notes are: 4. Treble: B4, Bass: B3; 5. Treble: D5, Bass: D4; 6. Treble: B4, Bass: B3.

*ACs in major-7-8**ACs in minor-9-10*

7. 8. 9.

This section contains three musical examples. Example 7 is in G major, showing a V-I cadence with a half note G in the bass and a half note D in the treble. Example 8 is in B minor, showing a V-I cadence with a half note B in the bass and a half note F# in the treble. Example 9 is in D major, showing a V-I cadence with a half note D in the bass and a half note A in the treble. Each example consists of two staves (treble and bass clef) with a double bar line at the end.

Deceptive cadences in major-11-12

10. 11. 12.

This section contains two musical examples. Example 10 is in G major, showing a deceptive cadence where the V chord (D major) resolves to the IV chord (C major) instead of the I chord. Example 11 is in B minor, showing a deceptive cadence where the V chord (F# minor) resolves to the IV chord (E minor) instead of the I chord. Each example consists of two staves (treble and bass clef) with a double bar line at the end.

Plagal cadences in minor-13-15

13. 14. 15.

This section contains three musical examples. Example 13 is in B minor, showing a plagal cadence where the IV chord (E minor) resolves to the I chord (B minor). Example 14 is in D minor, showing a plagal cadence where the IV chord (G minor) resolves to the I chord (D minor). Example 15 is in F# minor, showing a plagal cadence where the IV chord (C# minor) resolves to the I chord (F# minor). Each example consists of two staves (treble and bass clef) with a double bar line at the end.