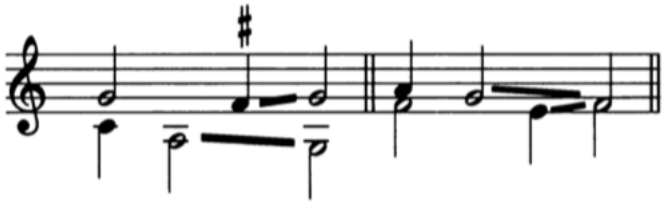
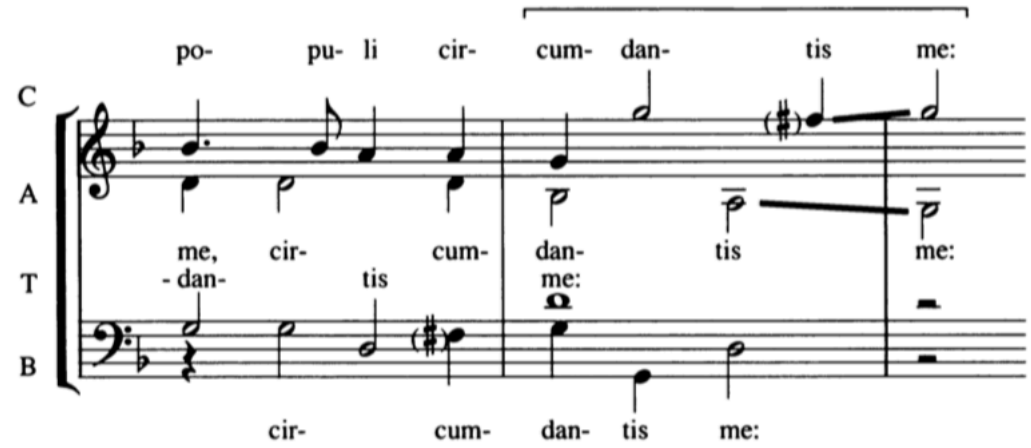
Benjamin Ory
Music 122A

Guidelines for Cadences in Two Voices in Examples[1]

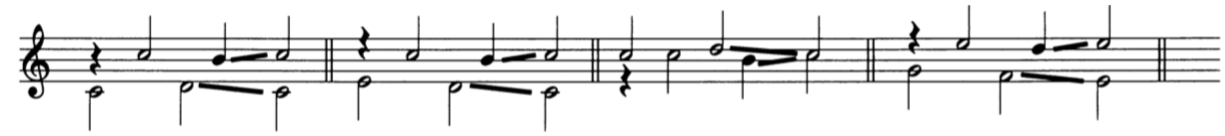
Example 1: Perfect cadences in two voices
Upper voice ascends by half step, lower voice descends by whole step



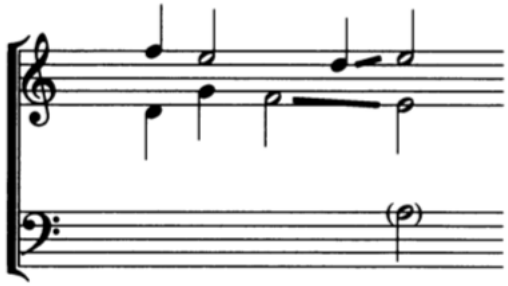
Example 2: Perfect cadence in Willaert's *Domine quid muliplicati sunt*, mm. 120–22



Example 3: Suspensions typically seen in perfect cadences



Example 4: Mi-cadence (Phrygian cadence) in two voices
Upper voice ascends by whole step, lower voice descends by half step.



[1] Examples are drawn from Michele Fromson, "Cadential Structure in the Mid-Sixteenth Century: The Analytical Approaches of Bernhard Meier and Karol Berger Compared," *Theory and Practice* 16 (1991): 179–213, ex. 1, 2, 5, and 13.