

Guidelines for Cadences in Two Voices in Examples¹

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 multiplicati sunt*, mm. 120–22

Musical notation for Example 2: Perfect cadence in Willaert's *Domine quid multiplicati sunt*, mm. 120–22. The notation shows four voices (C, A, T, B) with Latin lyrics. The upper voice (C) ascends by a half step (F# to G), and the lower voice (B) descends by a whole step (F# to E). The cadence is marked with a double bar line.

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.