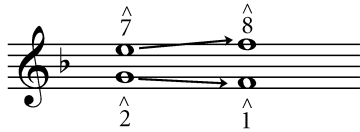
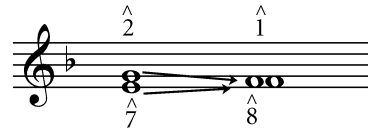


Renaissance cadences in two parts

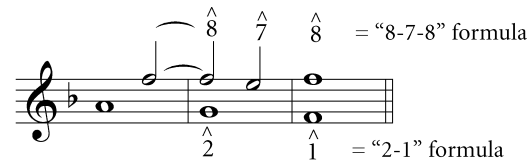
A) The essential cadence: a MAJOR 6th to an octave:



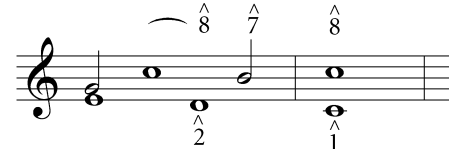
... but it can be inverted



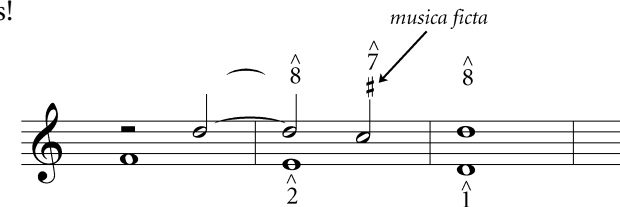
It almost always comes with a suspension (just before the cadence)



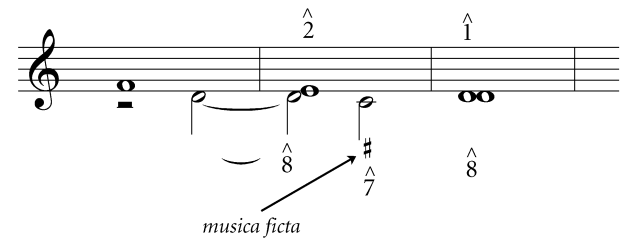
This is what it looks like with four beats in a bar



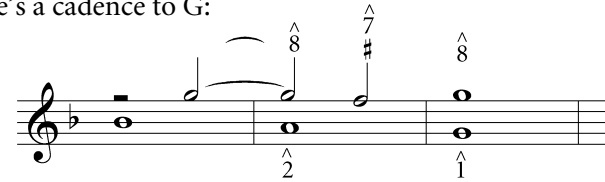
B) Rule of cadences: There must always be a half step in one of the voice parts!



Or inverted:



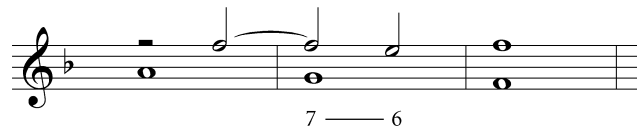
Here's a cadence to G:



But not:



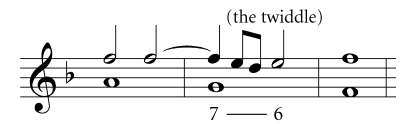
C) Cadences can be decorated



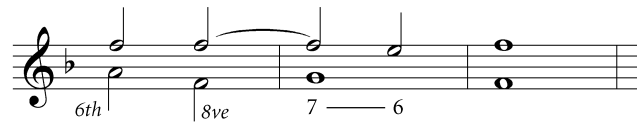
Like this:



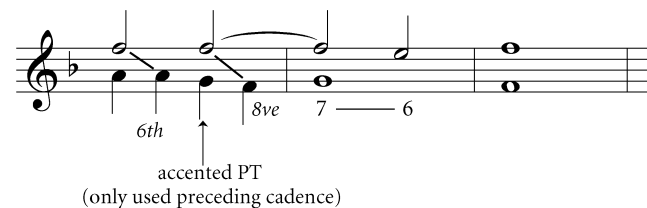
Or with any fourth species idiom:



Or:

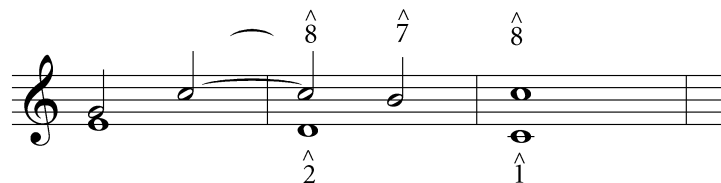


Like this:



Two-voice cadences in order of strength

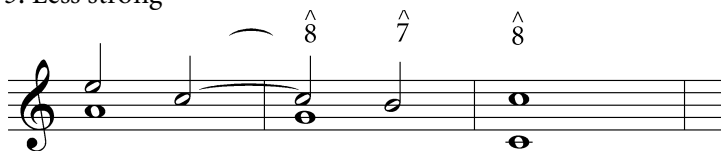
1. Formal (strongest)



2. Almost as good



3. Less strong



4. Very weak



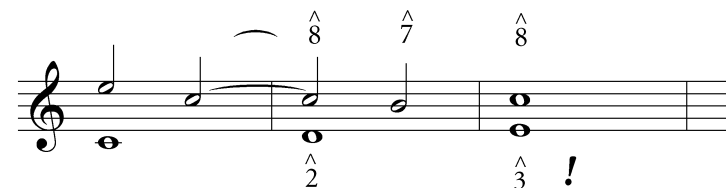
d5th (allowed only rarely,
usually at cadences)

5. Evaded! There are many ways to evade a cadence (to pretend to cadence while keeping the music going).

a) Rest; no goal



b) Wrong goal (lower voice)



c) Wrong goal (upper voice)



d) New phrase or motion

