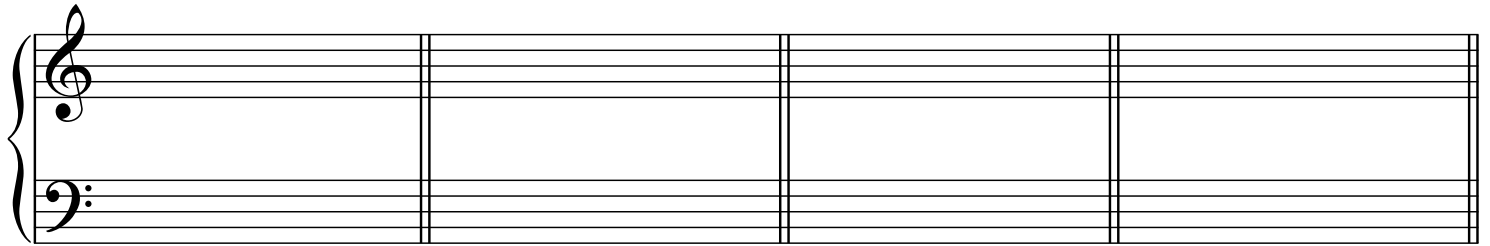


MU 109 Assignment 21

Where **root motion is by step** (for ex. V-vi or IV-V), be particularly careful to avoid **parallel fifths and octaves**, most especially when both chords are in root position. It usually helps if the outer voices move in contrary motion. In minor keys, remember to **raise the leading tone**, while **avoiding the augmented second** from $b6$ to $\sharp 7$ or $\sharp 7$ to $b6$ in your partwriting.

1. Provide key signature and write the following cadences with good SATB voiceleading. Identify each cadence type.

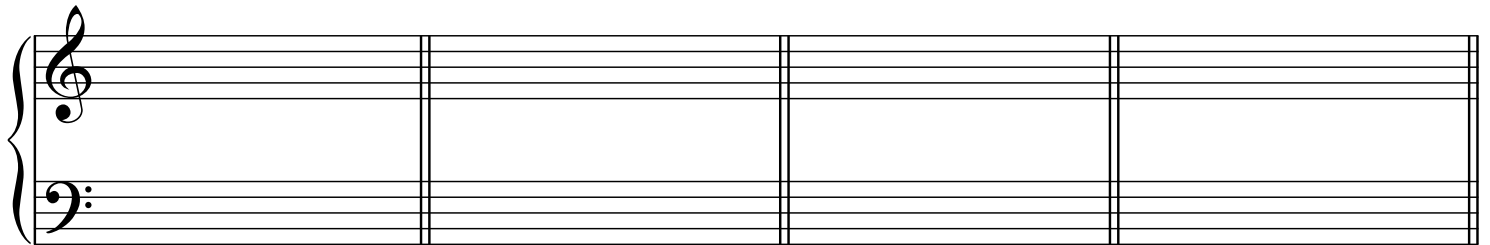


D: V vi

Dm: V VI

E \flat : IV I

A: vi V



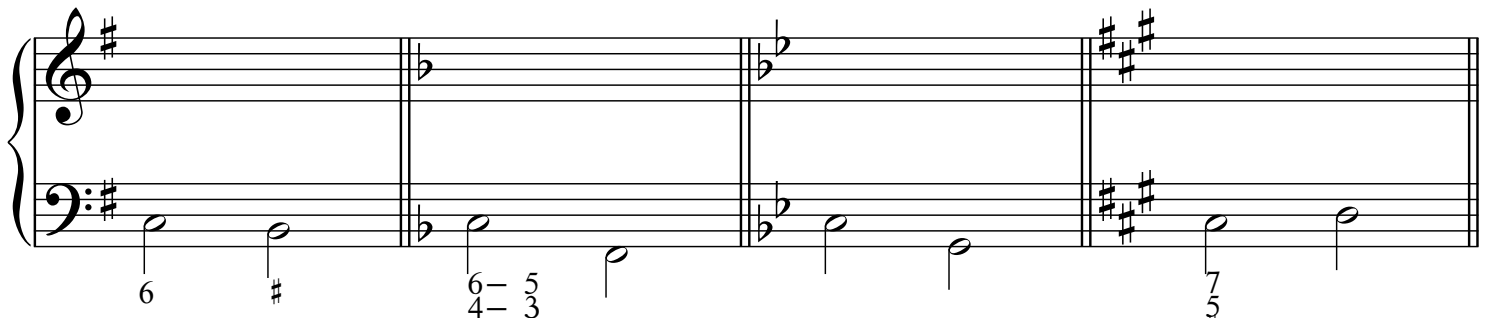
Bm: iv⁶ V

Cm: iv V

Em: iv i

E: V⁷ vi

2. Realize these figured basses SATB. Add RN analysis and identify each cadence type.

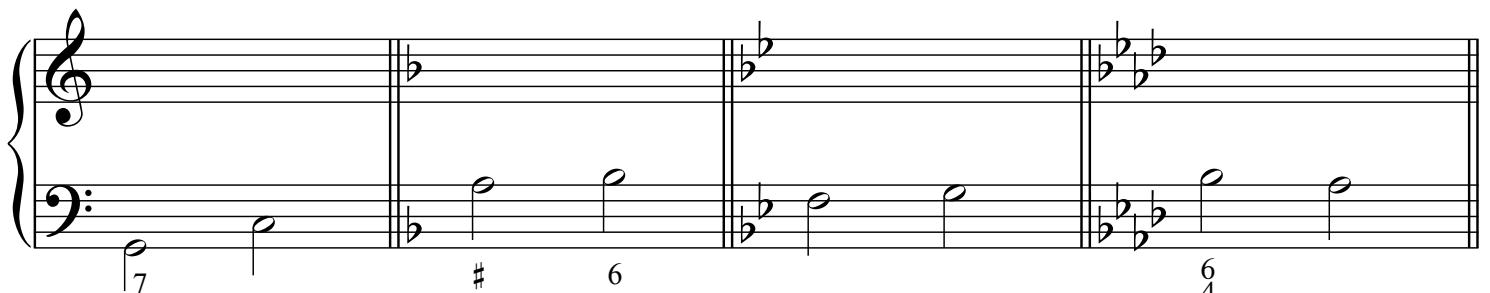


Em:

F:

Gm:

F \sharp m:



C:

Dm:

B \flat :

A \flat :