

11-2: The Cadential 6/4 - Longer Exercises

Name: _____

1. Continue the setting for this violin and piano piece, using at least one cadential 6/4. (Hint: it's possible to use two cadential 6/4s in this piece.) The form is a *parallel period* — two phrases in a question/answer configuration (*period*) with the second phrase beginning in a similar manner to the first (*parallel*).

Violin *mf*

5

2. Provide the upper voices for this figured bass line. Your setting should reflect your awareness of the form.

6

3. Provide the upper voices for this figured bass line. Use a cadential 6/4 where you see an asterisk (*).

Musical score for exercise 3, measures 1-8. The bass line is in G major, 3/4 time. The upper voice staff is empty. Asterisks are placed above the second and seventh measures of the bass line.

9

Musical score for exercise 3, measures 9-16. The bass line continues in G major, 3/4 time. The upper voice staff is empty. An asterisk is placed above the tenth measure of the bass line.

4. The first phrase is given. Write two more phrases to create a 3-phrase group, on the model of the first phrase. Be sure to use a cadential 6/4 somewhere.

Allegro vivace

Piano

Musical score for exercise 4, measures 1-4. The piece is in G minor, common time. The first phrase is given in the bass line. The upper voice staff is empty. Dynamics include *f* and accents (*apt*).

7

Musical score for exercise 4, measures 5-12. The upper voice staff is empty. The bass line is also empty, providing space for the student to write two more phrases.