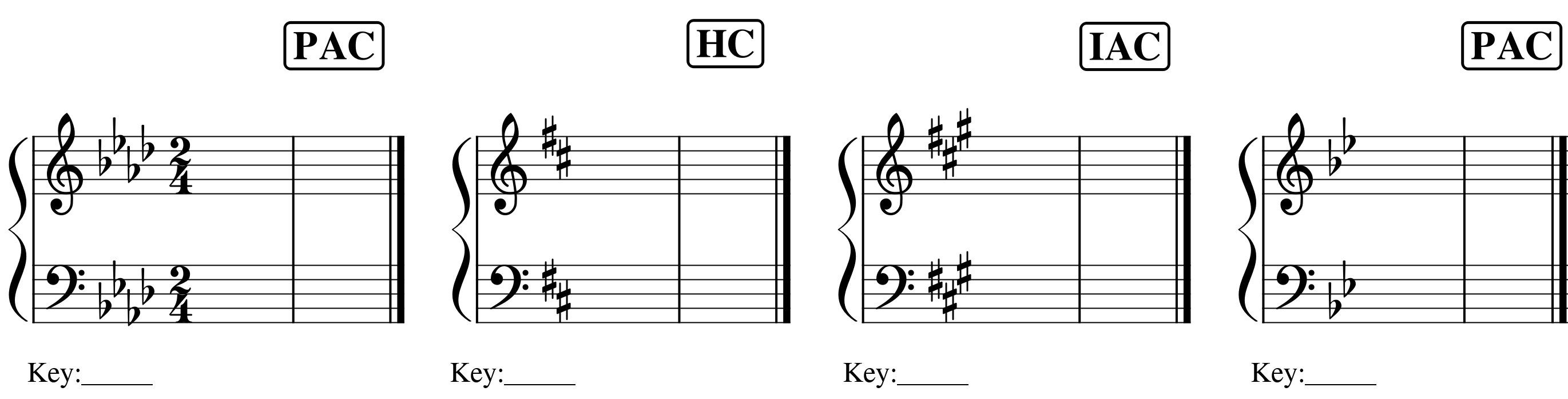
**Introduction to Harmony, Cadences, and Phrase Endings**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

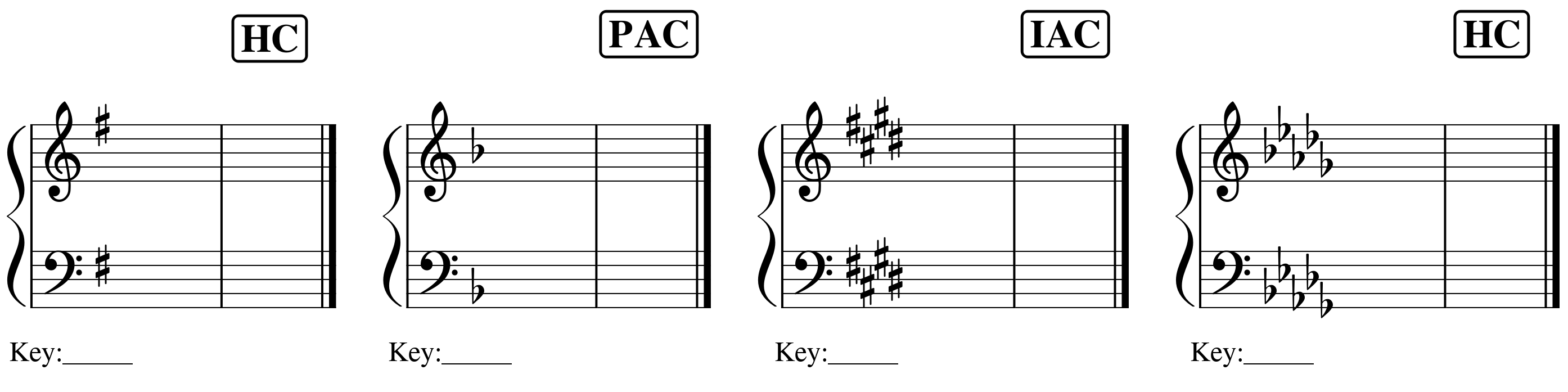
**Part 1: Cadences in major**

1. For each excerpt below:
   * Identify the **major key** below the key signature
   * Write the requested cadence in four voices using only I and V chords



**Part 2: Cadences in minor.**

1. For each excerpt below:
   * Identify the **minor key** below the key signature
   * Write the requested cadence in four voices using only i and V chords



**Introduction to Harmony, Cadences, and Phrase Endings**

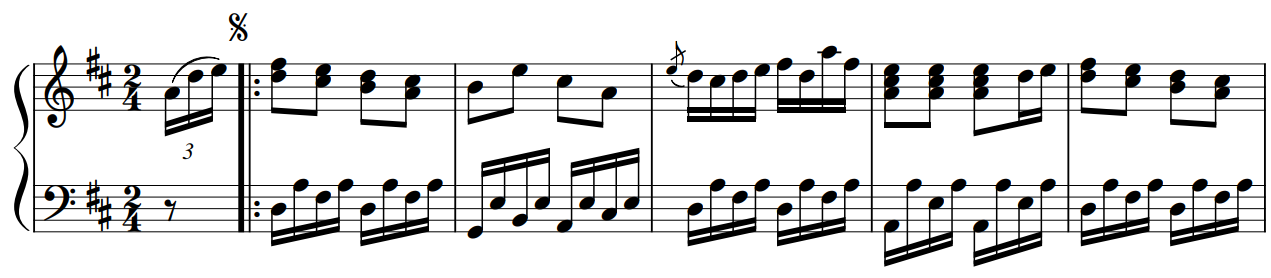
**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 3: Analyzing cadences.**

1. Identify all cadences in each excerpt below by labeling the cadence directly above the final chord of the cadence.

**Excerpt #1:** Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 1–8.

* 1. https://youtu.be/p4xipbOihI0?t=484



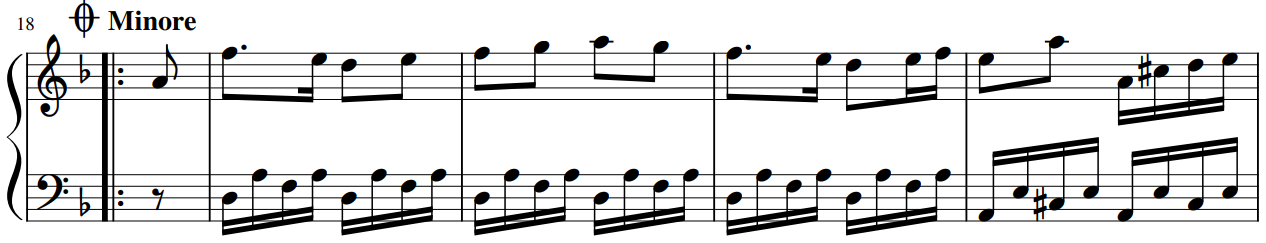


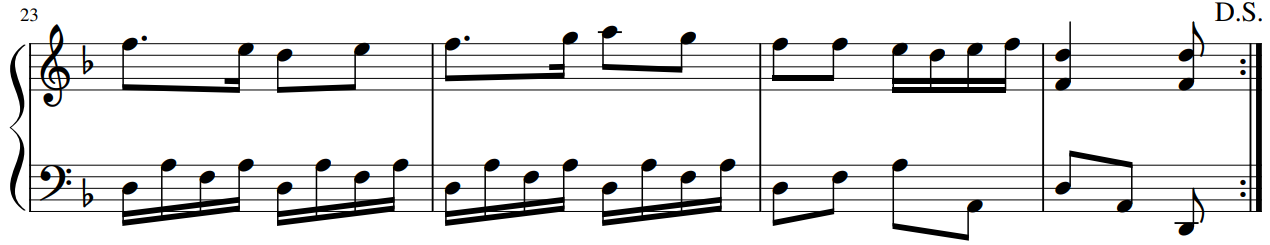
**Introduction to Harmony, Cadences, and Phrase Endings**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Excerpt #2:** Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 18–26.

* 1. https://youtu.be/p4xipbOihI0?t=541





**Introduction to Harmony, Cadences, and Phrase Endings**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Excerpt #3:** Francis Johnson, “Augustus,” No. 3 from *A New Collection of Cotillions*

* 1. https://youtu.be/p4xipbOihI0?t=180

