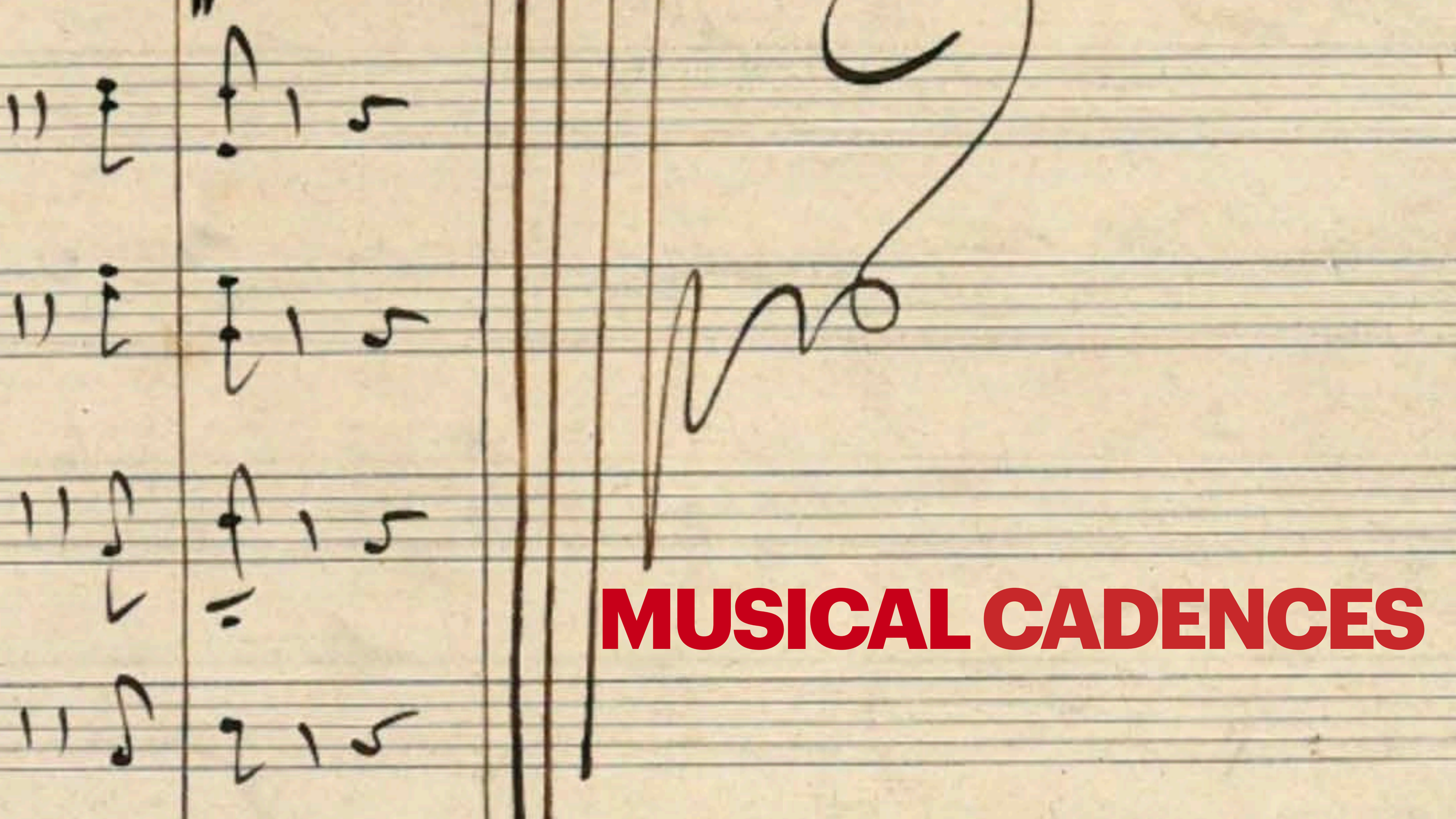
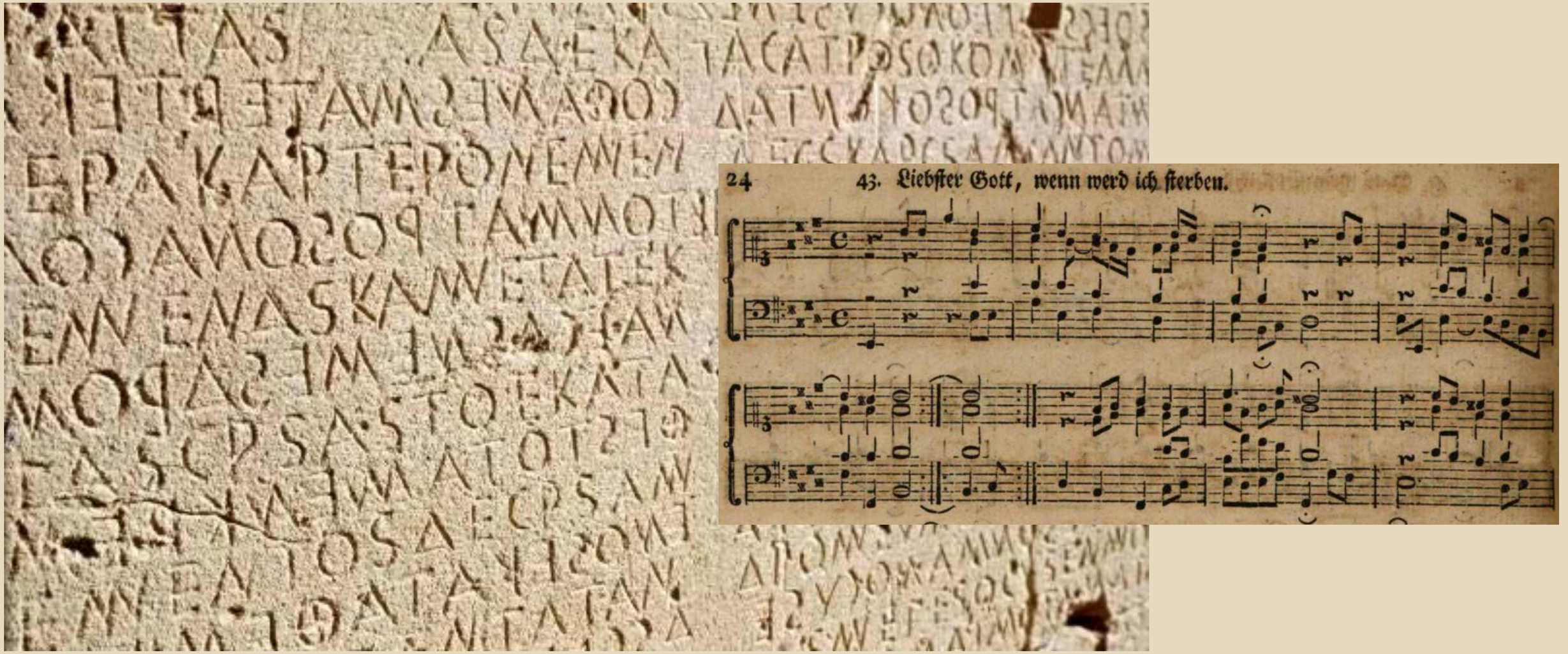


MUSICAL CADENCES

PUNCTUATING MUSIC



The segments of a song are its colons or commas, which divide up the song by their endings.

Musica Enchiriadis, 9th century

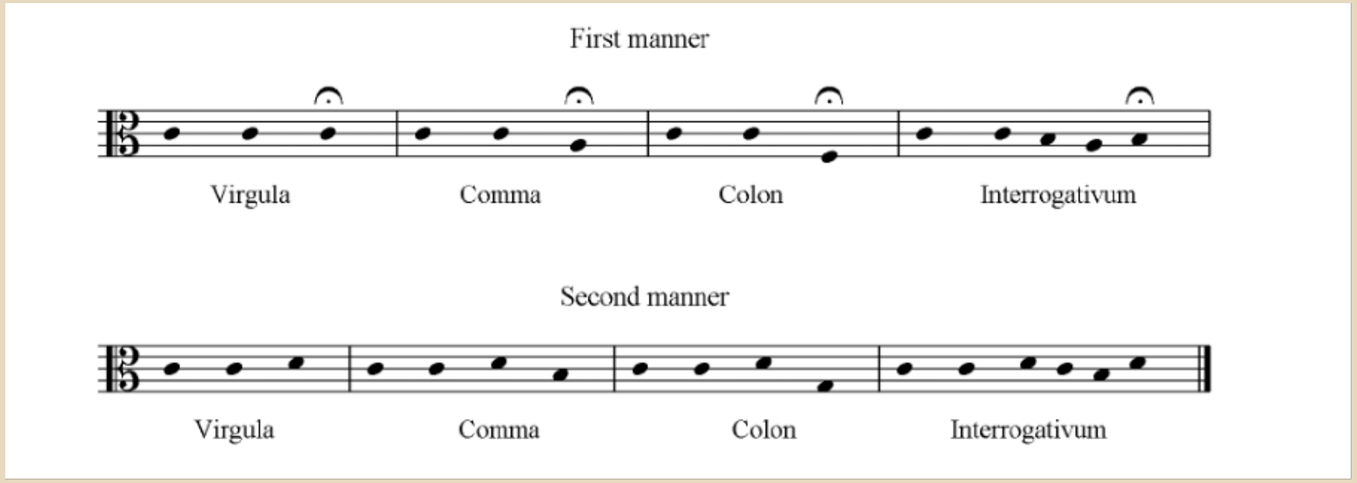
When a melody rests in a suspended manner, a fourth or a fifth from the home note, it is a colon. When the melody is led back to the home note in the middle [of the phrase], it is a comma. When it arrives on the home note at the end [of the phrase], it is a period.

John of Affligem, ca. 1100

CADENTIA

Jacobus of Liege used the word for the first time referring to the progression of an imperfect consonance to a perfect consonance (ca. 1330)

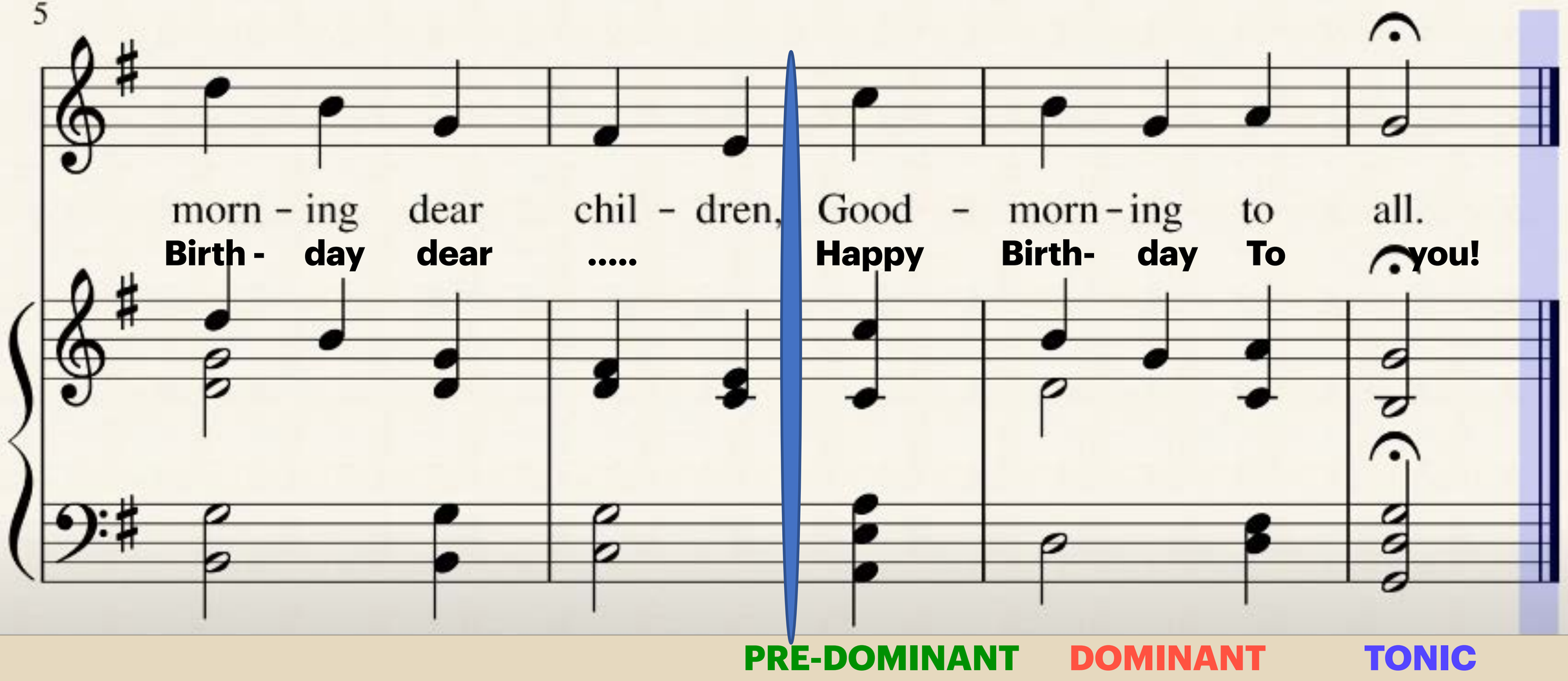
Nicholas Wollick (ca. 1500): creates a parallel between particular melodic patterns and punctuation marks

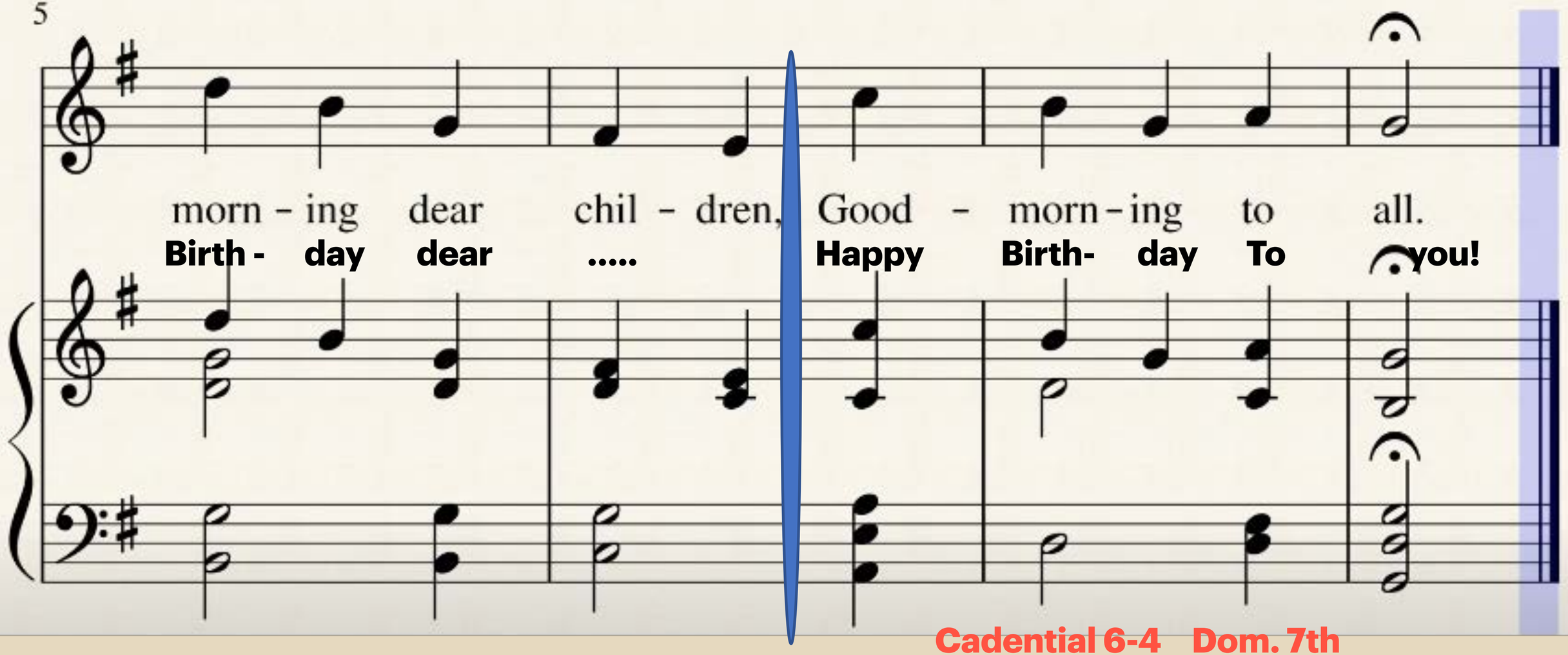


Andreas Ornitoparchus (ca. 1520): closing formulas consist of three phases, going backwards: ultima, penultima and antepenultima

- the endings of phrases matter
- they tend toward certain formulas that allow them to be recognised
- patterns can imply either imperfect or perfect closure (middle or end of a phrase)
- these formulas create expectations that can be either realised or thwarted
- metaphors of “departure” and “arrival” make good sense in this context

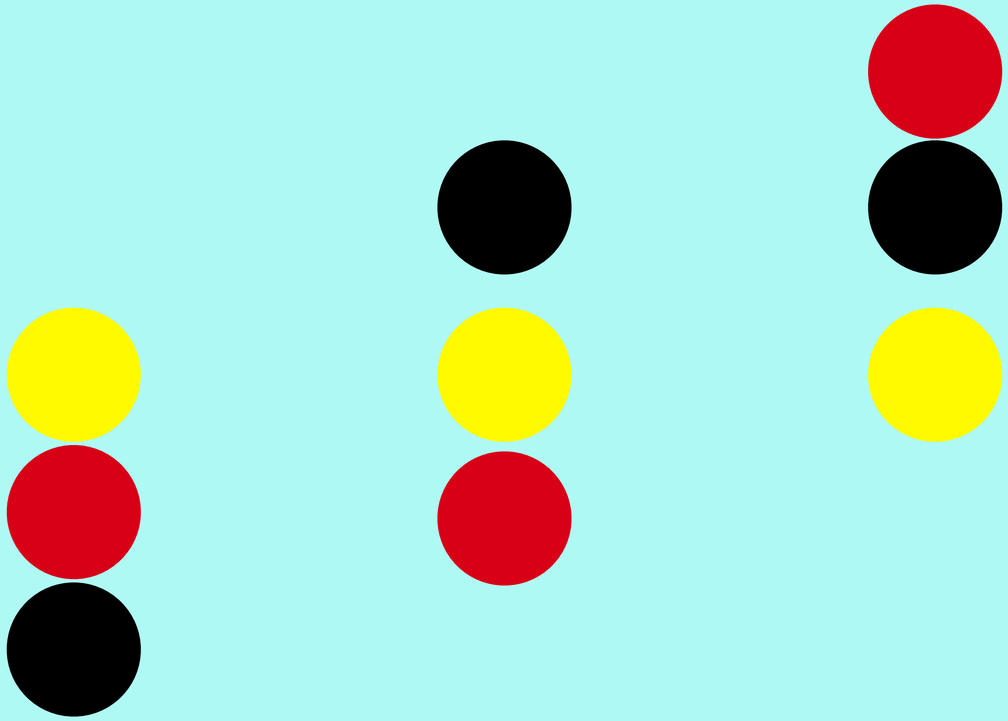
A CADENCE EVERYONE KNOWS


5
morn - ing dear chil - dren, Good - morn - ing to all.
Birth - day dear ..... Happy Birth- day To you!
PRE-DOMINANT
DOMINANT
TONIC



Cadential 6-4 Dom. 7th

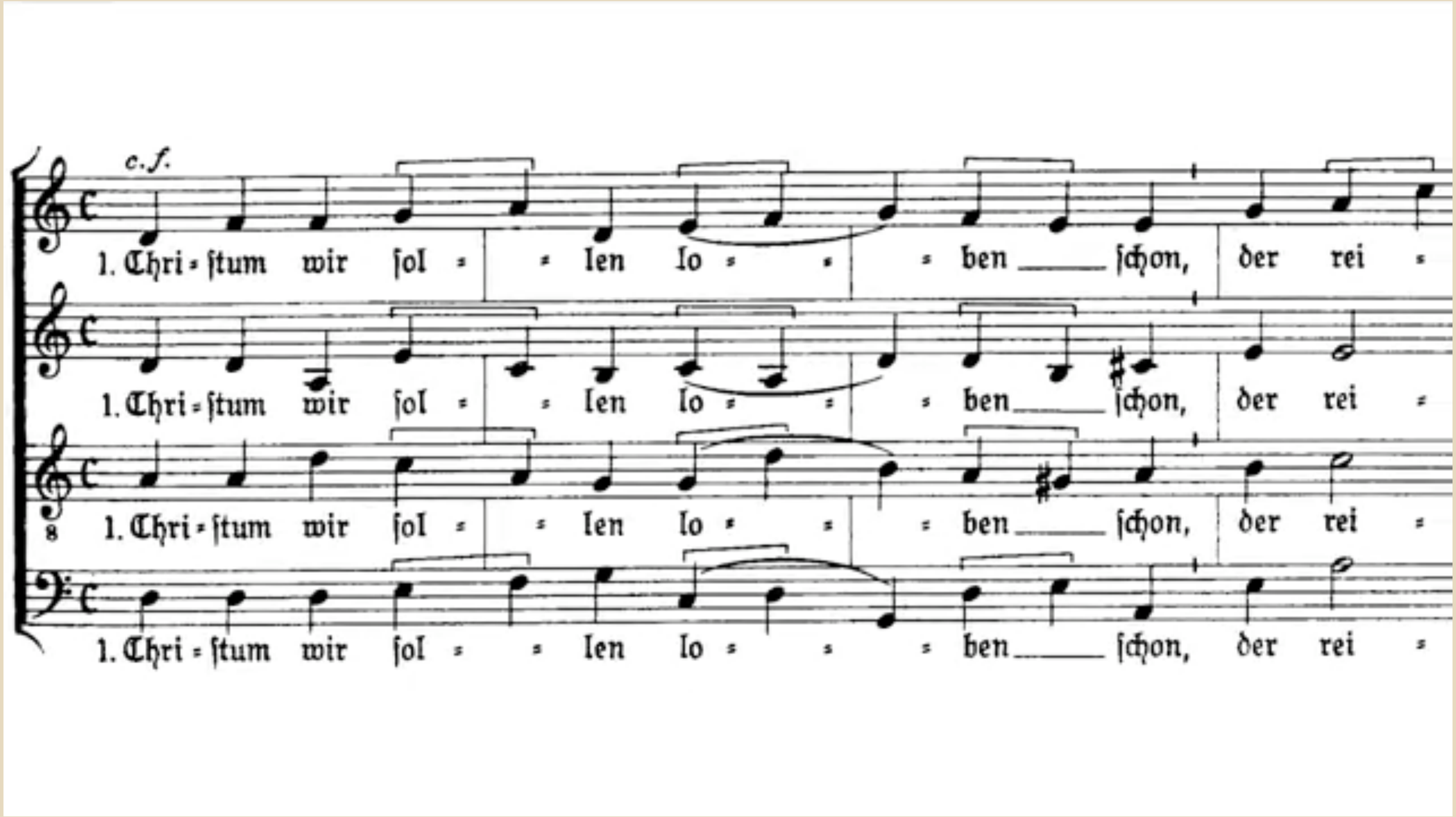
PRE-DOMINANT DOMINANT TONIC



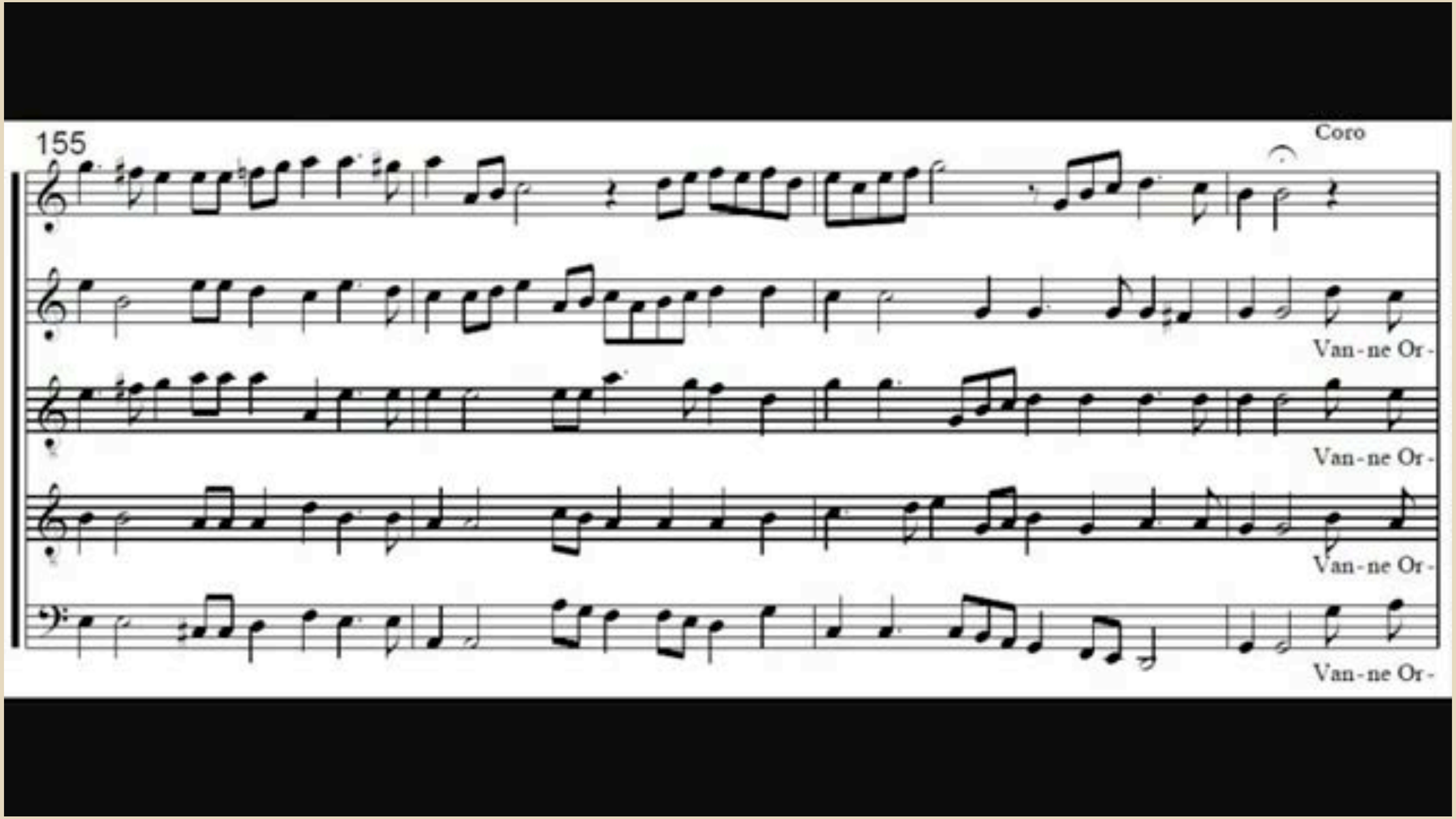
INVERSIONS

CADENCES AND CADENZAS

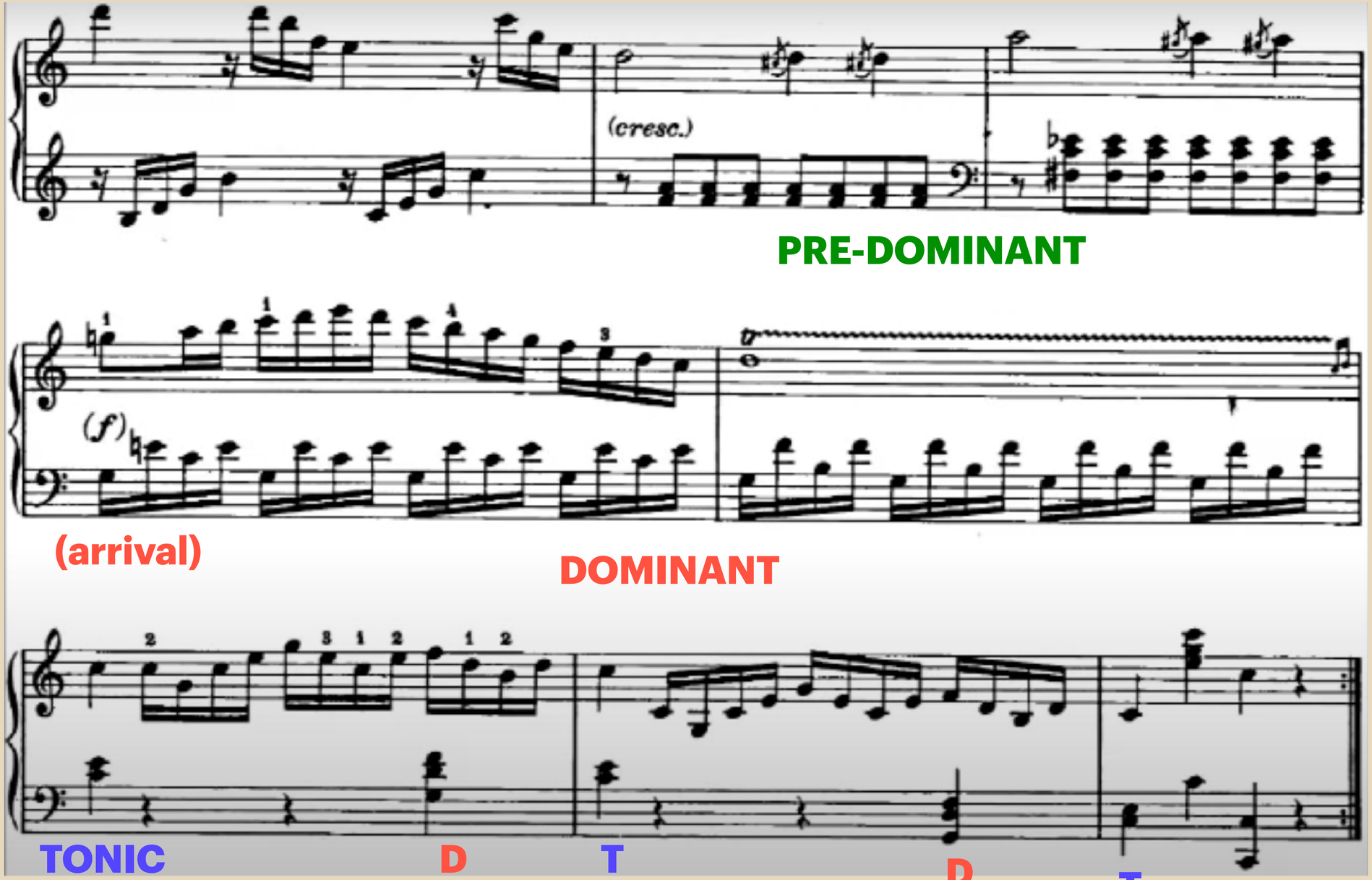
Lucas Osiander, Chorale (1586)



Monteverdi, L'Orfeo (1607)



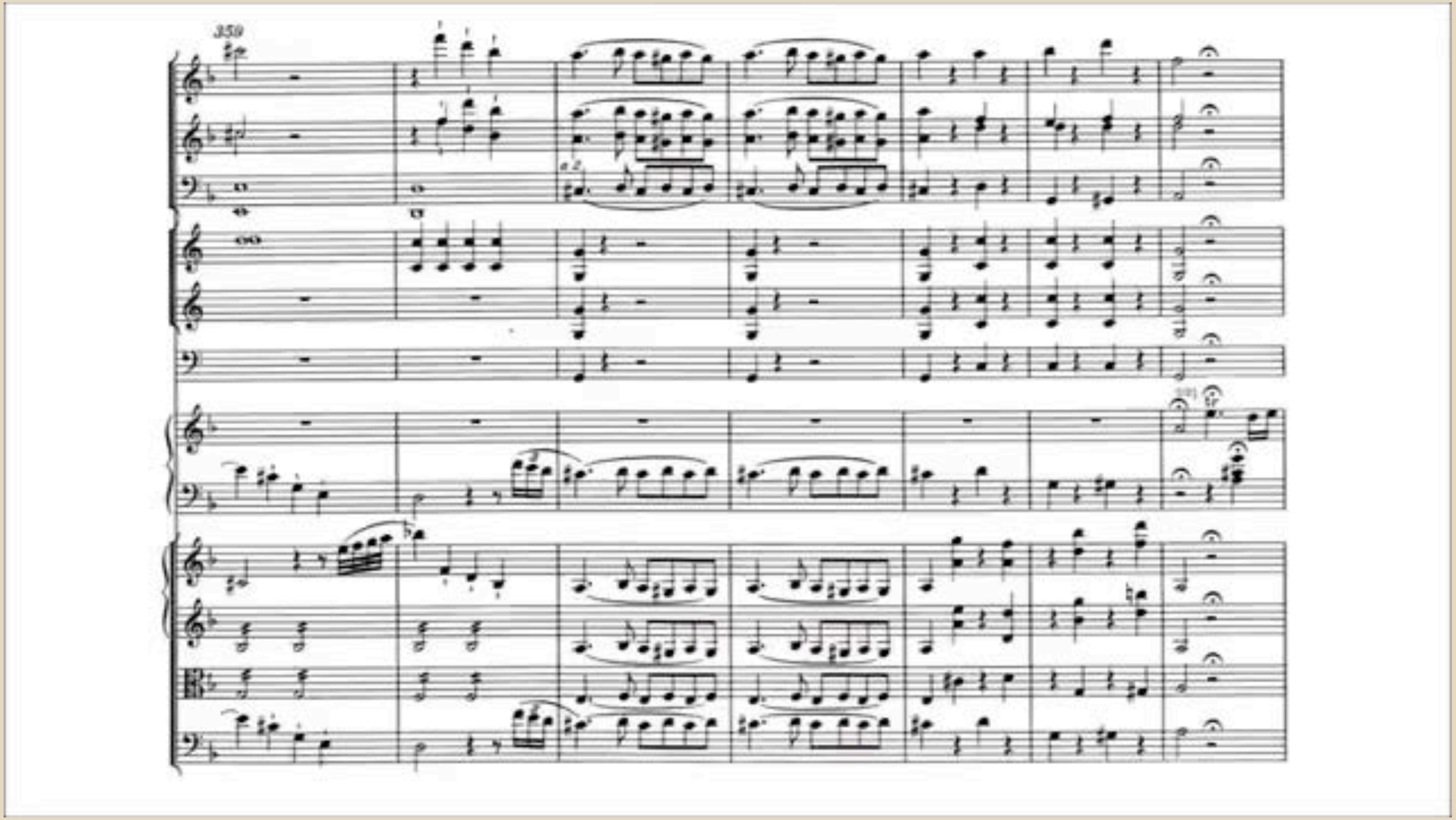
Mozart, “Sonata facile”



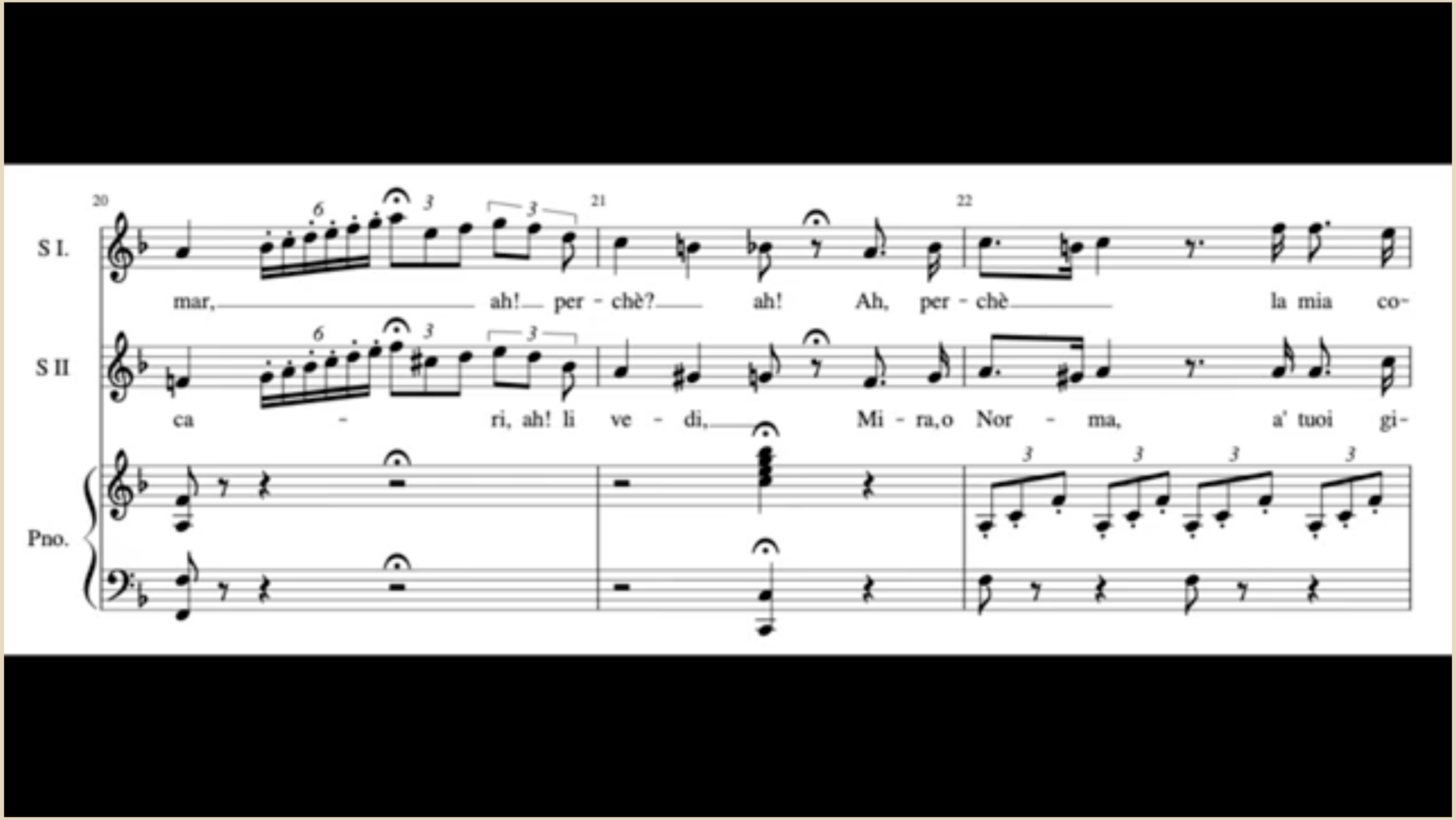
Mozart:

I entered during the Kyrie and played the end of it. After the priest had intoned the Gloria, I played a cadenza. Because it was so different from the cadenzas that were common here, everybody turned around, especially [Ignaz] Holzbauer.

Mozart, Concerto in D minor (No. 20), cadenza by Beethoven

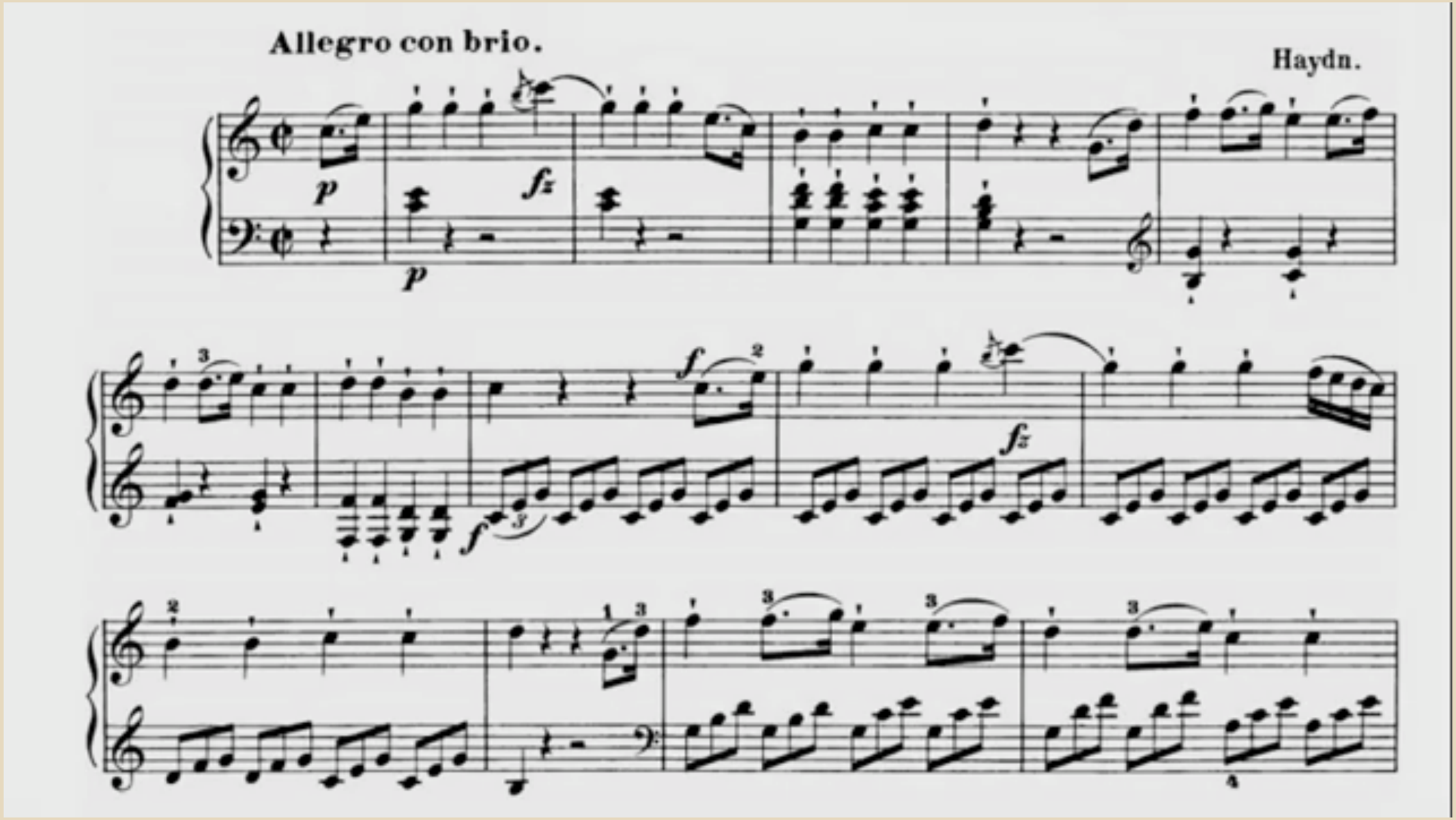


Bellini, A Duet from *Norma*

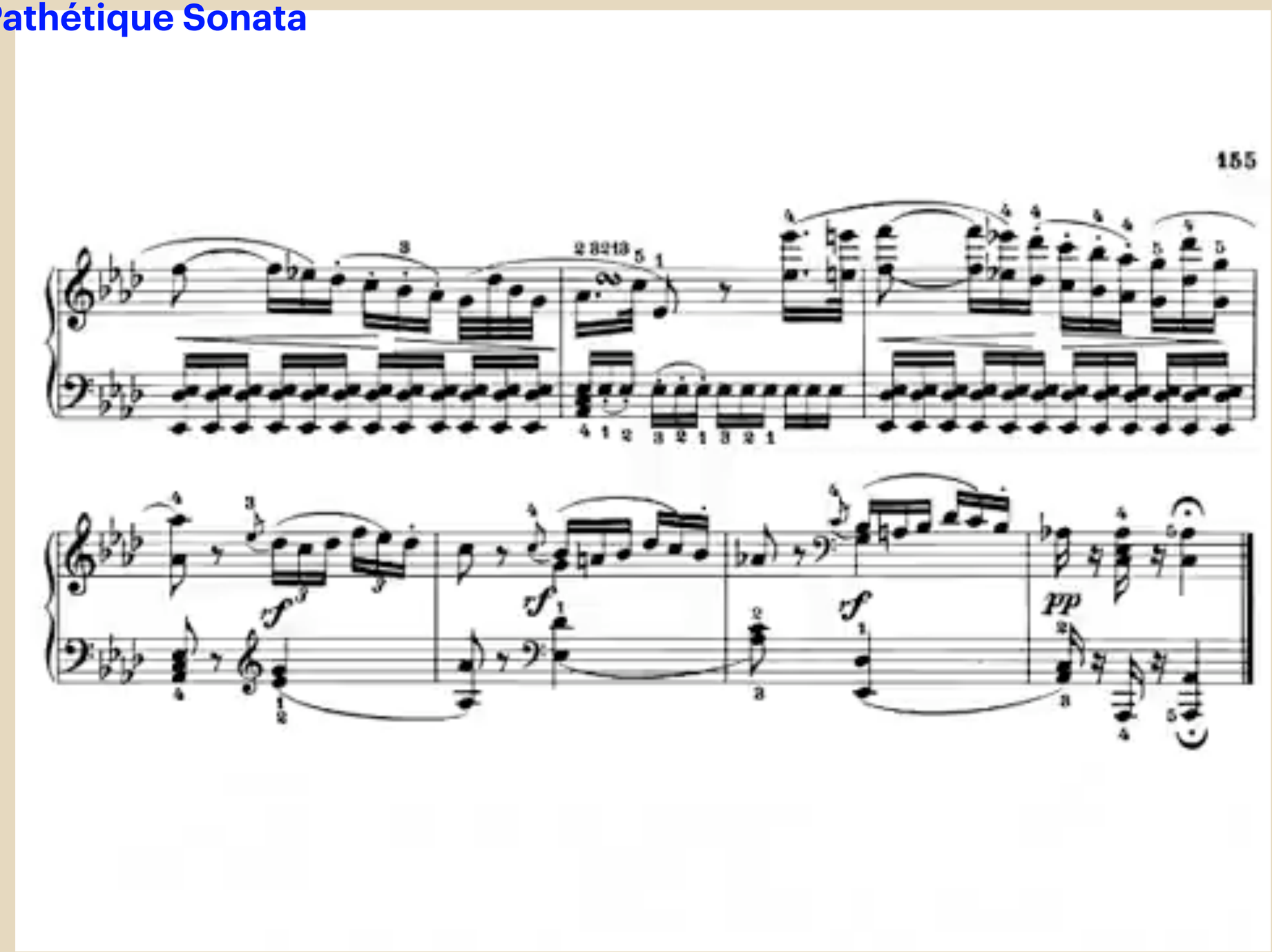


HALF-CADENCES

Haydn, Sonata in C major



Beethoven, finale of the Pathétique Sonata



Beethoven, “Eroica” Variations (same in the Third Symphony finale)

FUNFZEHN VARIATIONEN

(MIT FUGE)

für das Pianoforte

von

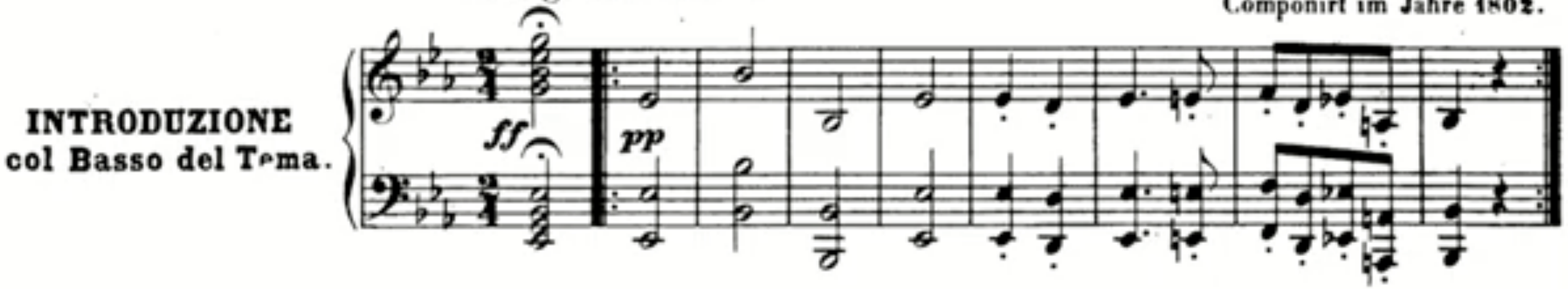
L. VAN BEETHOVEN.

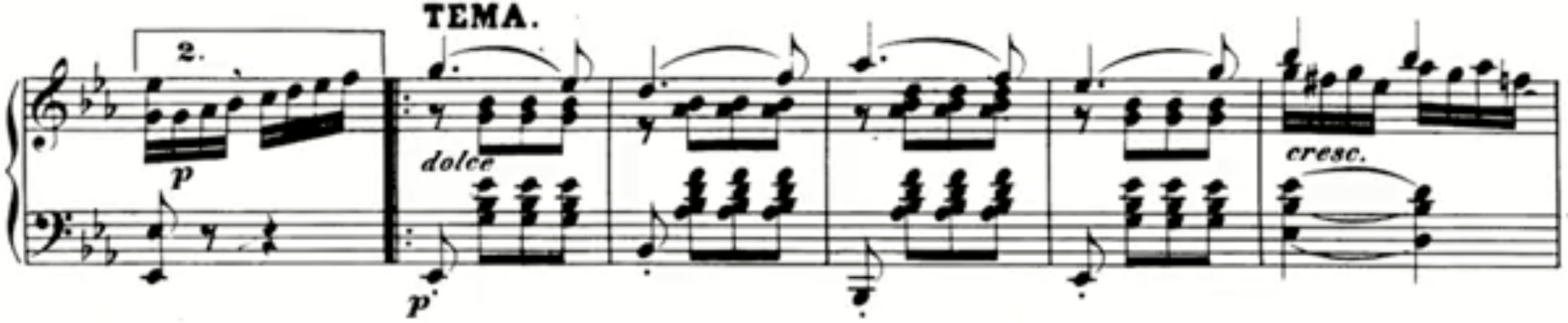
Dem Grafen Moritz von Lichnowski gewidmet.

Op. 35.

Allegretto vivace.

Componirt im Jahre 1802.




TEMA.
2.
p
dolce
p
cresc.

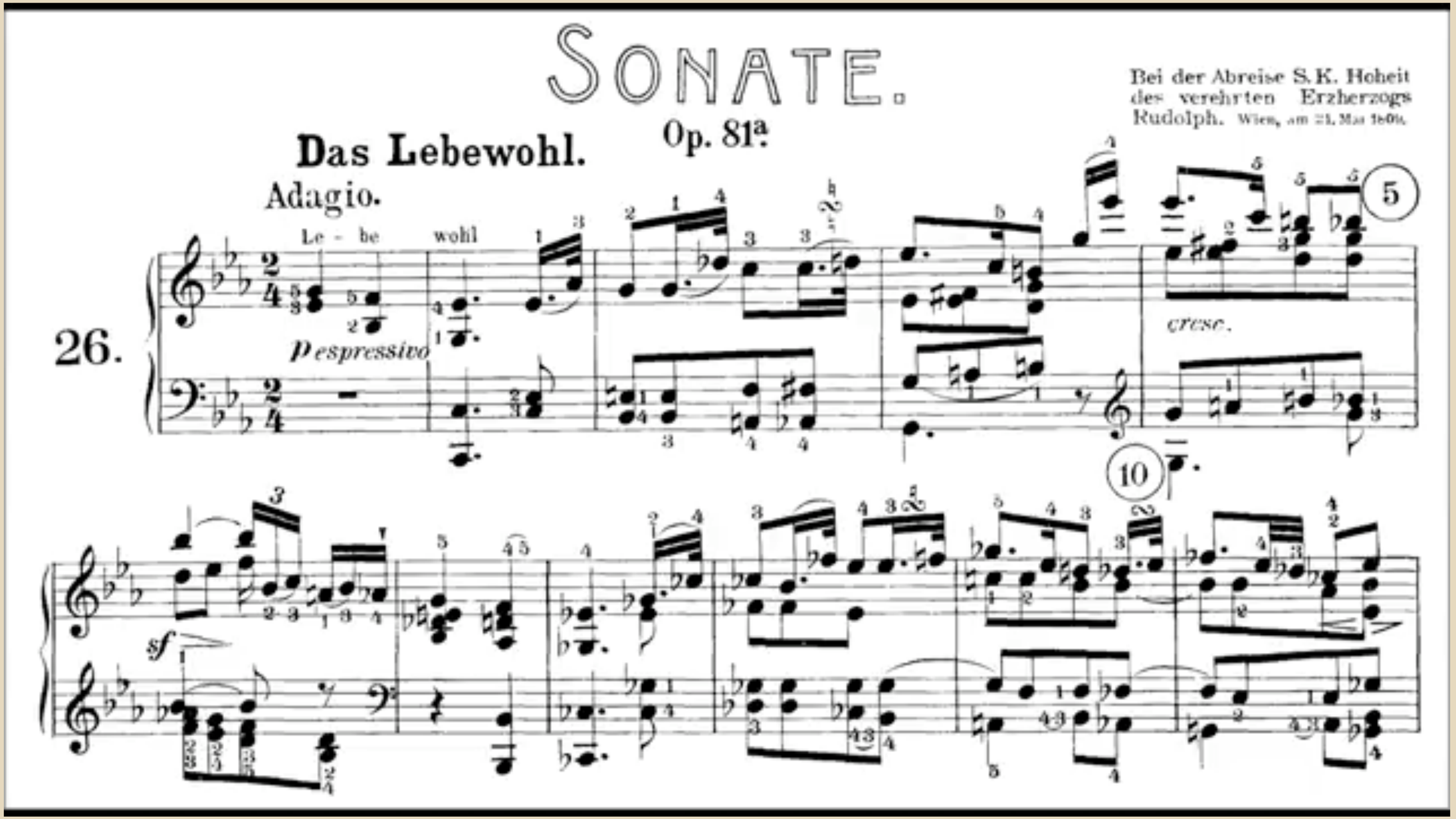
Dudley Moore's "Beethoven Sonata"

INTERRUPTED CADENCES

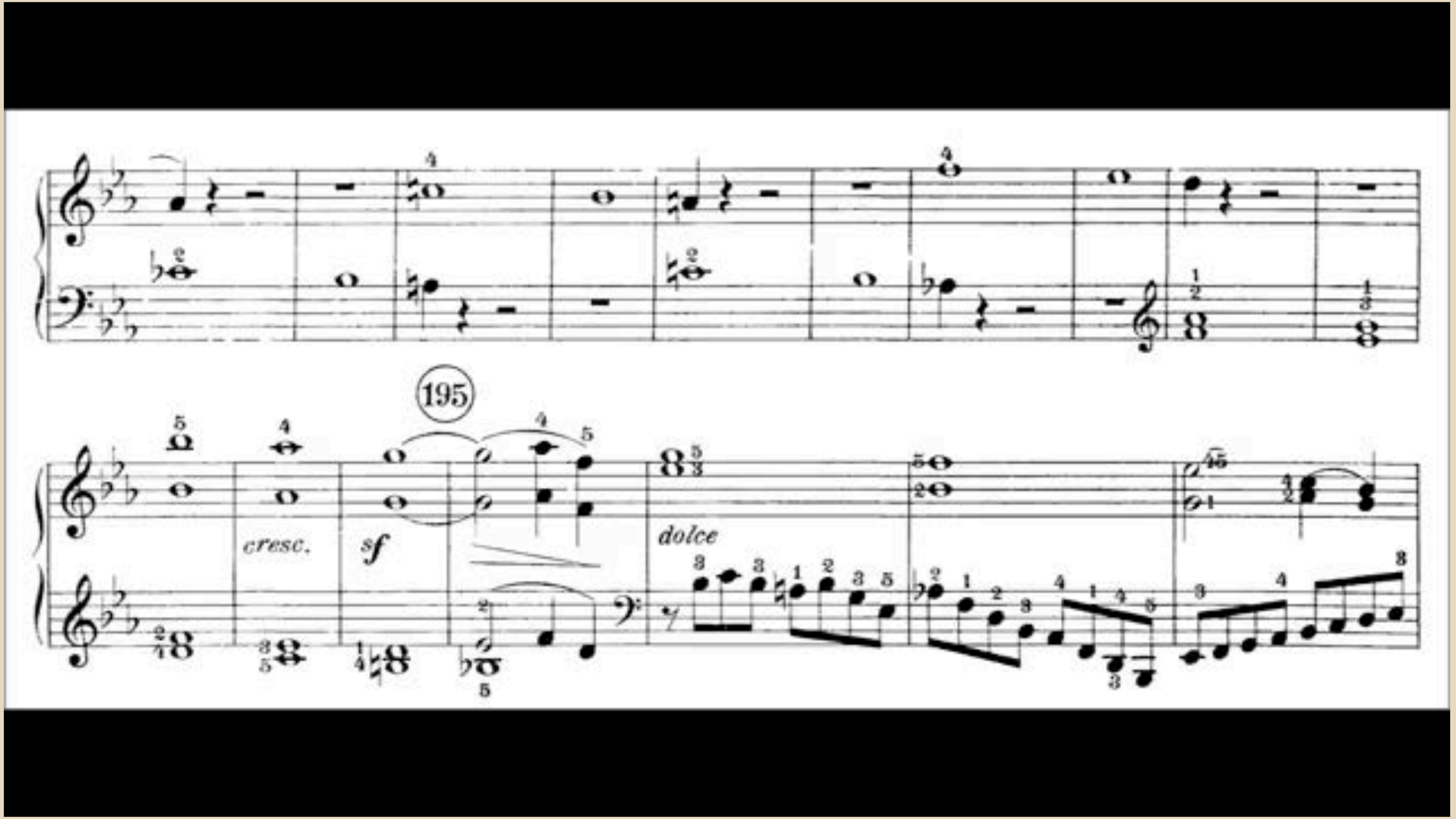
Mozart, Sonata C-major, K. 330 - Krystian Zimerman acting out an interrupted cadence

The BEATLES

Beethoven - Piano Sonata No. 26, “Les Adieux”

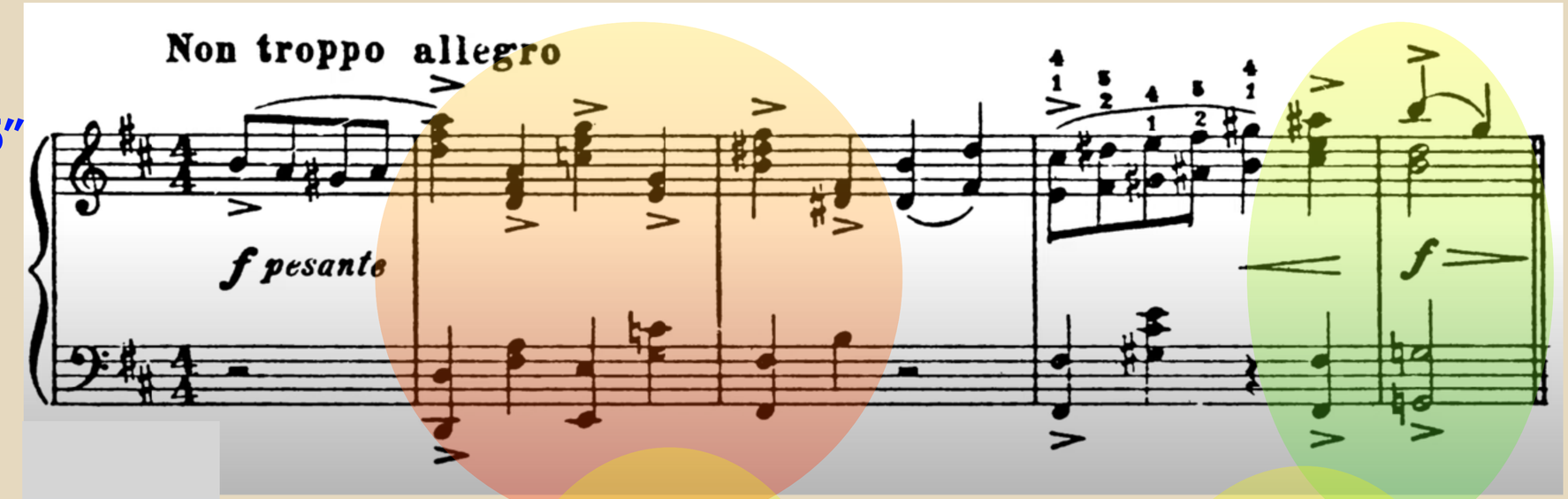


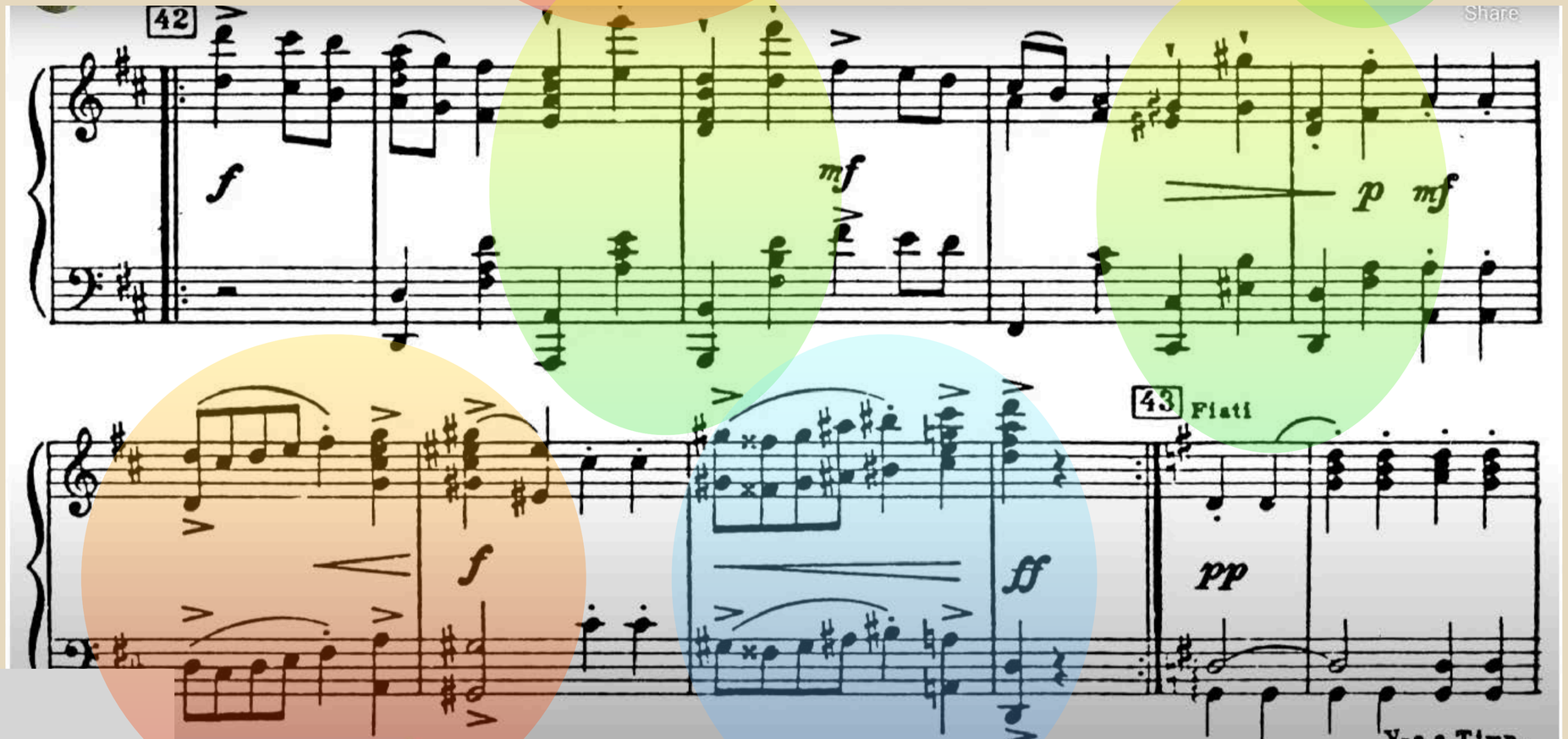
Beethoven - Piano Sonata No. 26, “Les Adieux”



Prokofiev

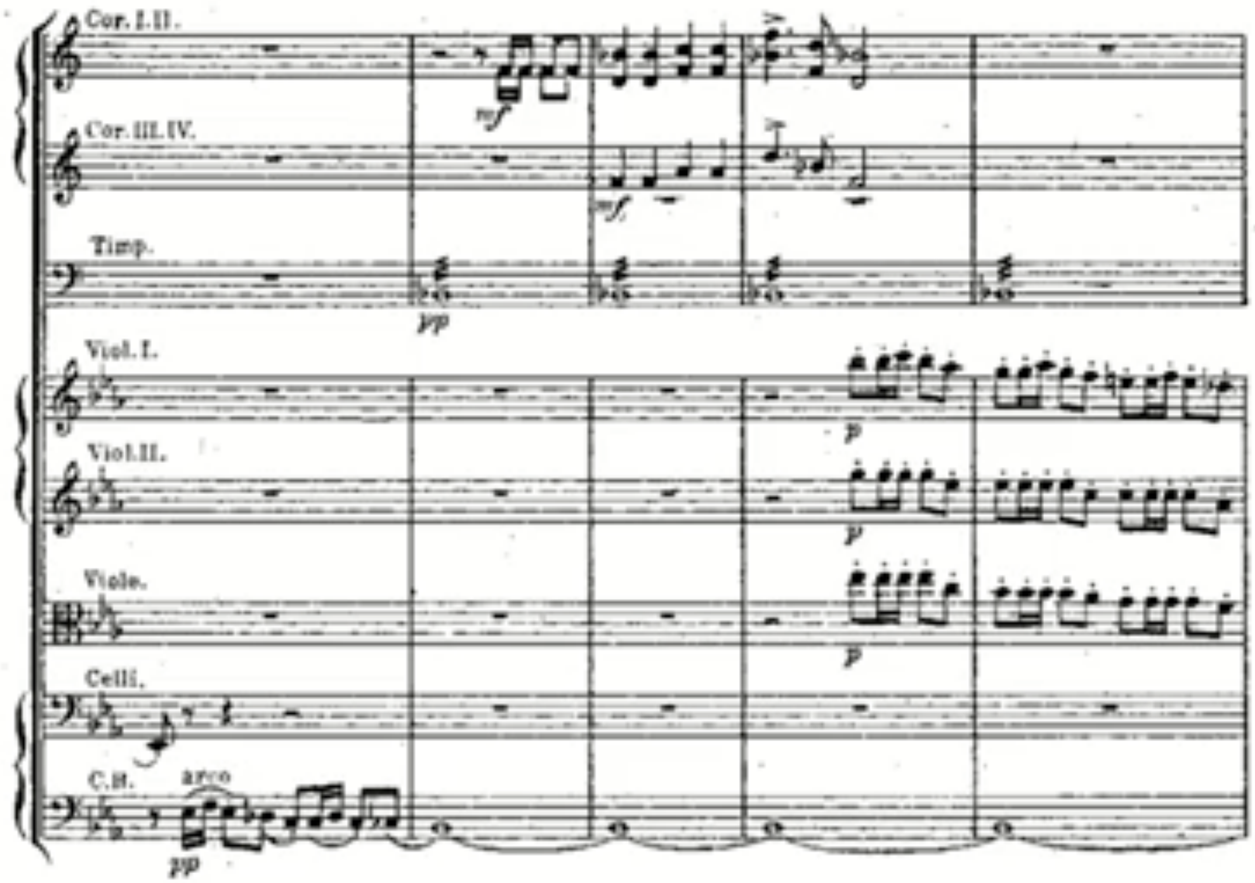
Gavotte op. 25”



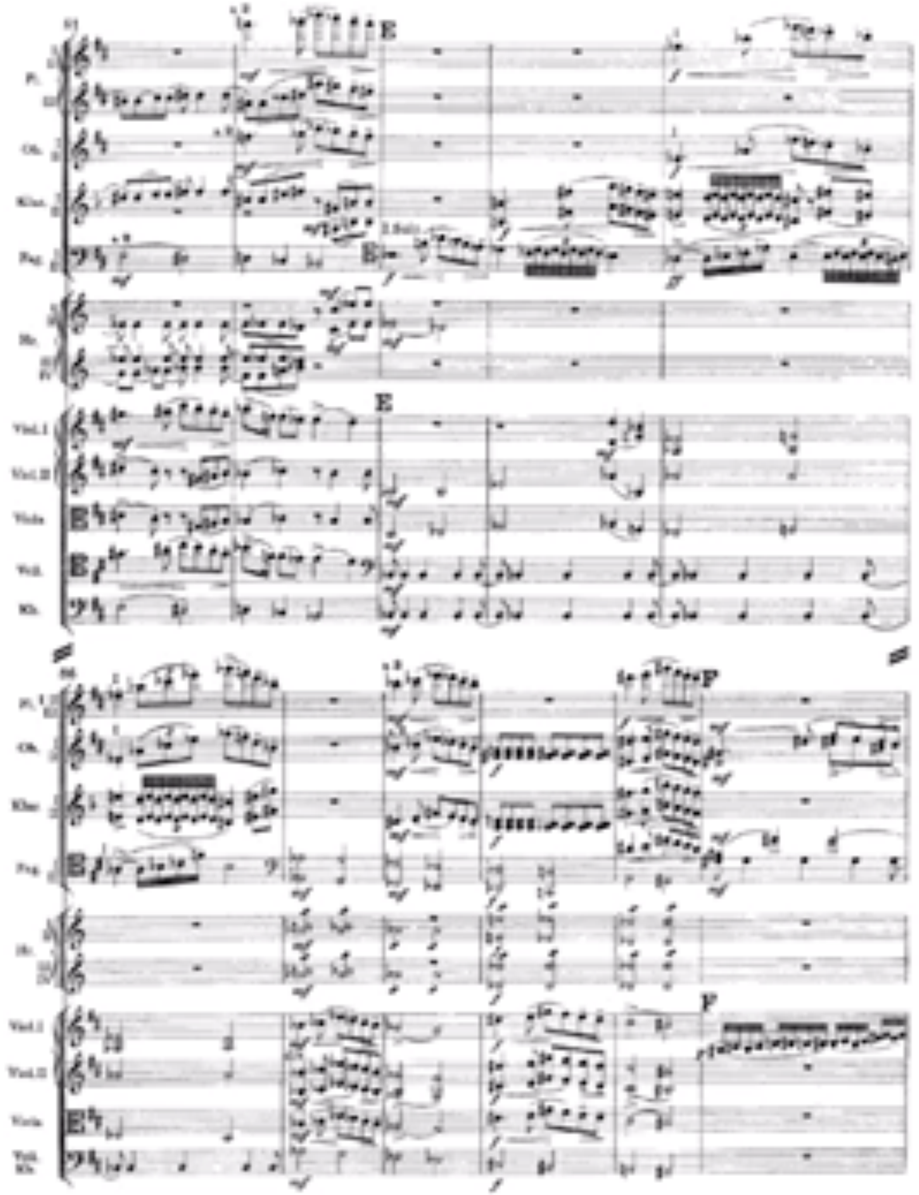


CADENCES IN LOVE AND WAR

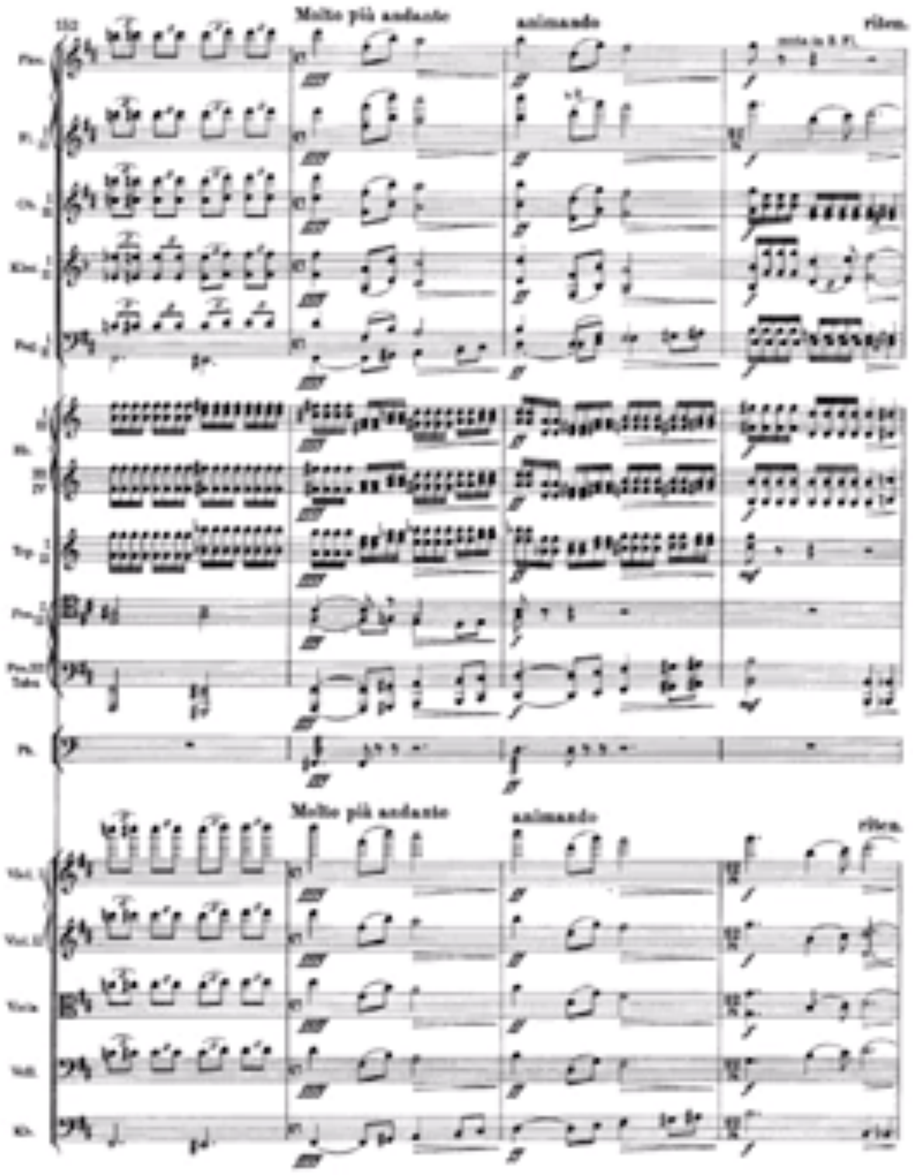
Tchaikovsky, “1812” Overture



Tchaikovsky, Symphony No. 5, movement II



Tchaikovsky, Symphony No. 5, movement II

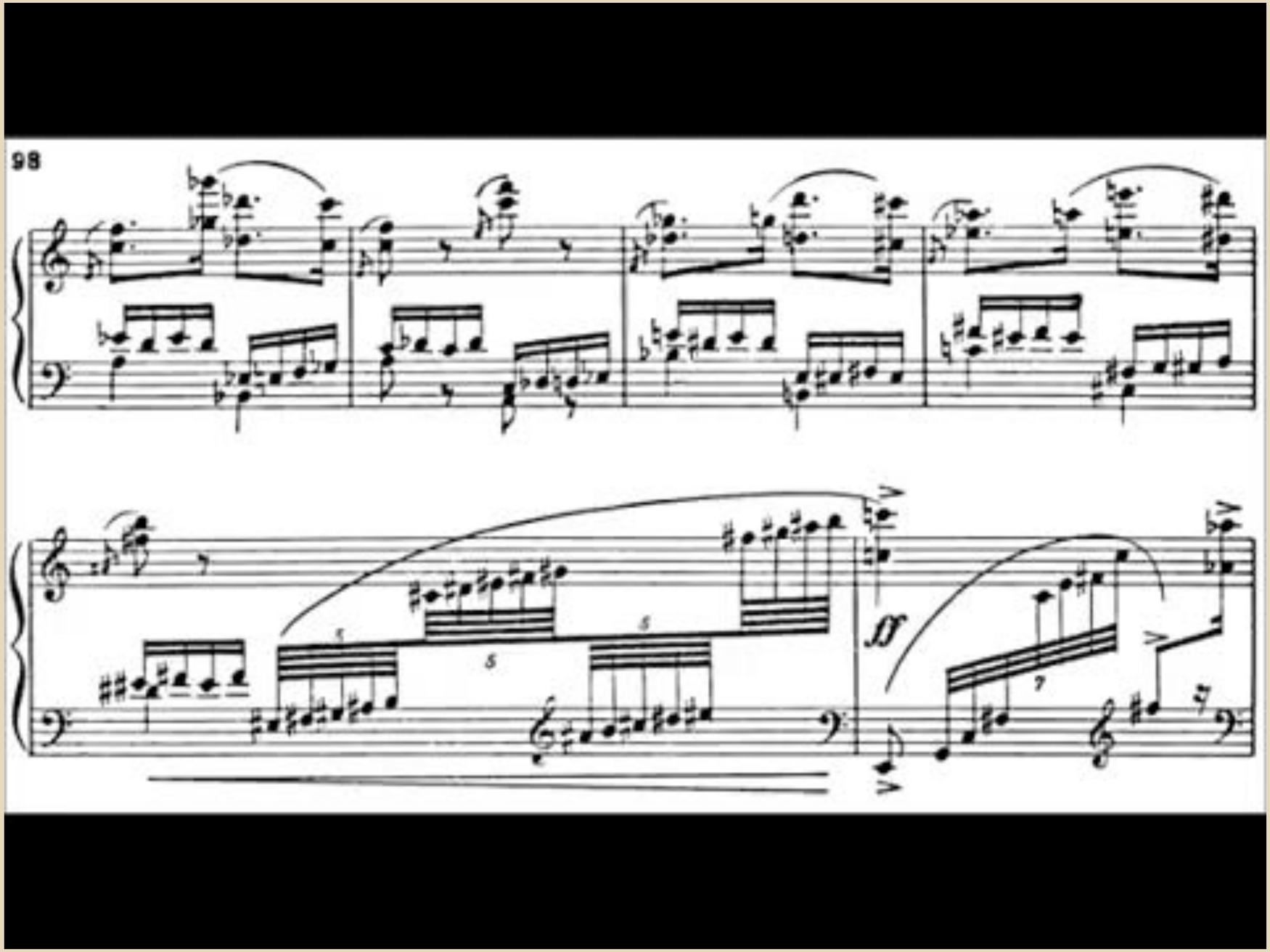


Rachmaninoff, “In the silence of the secret night”

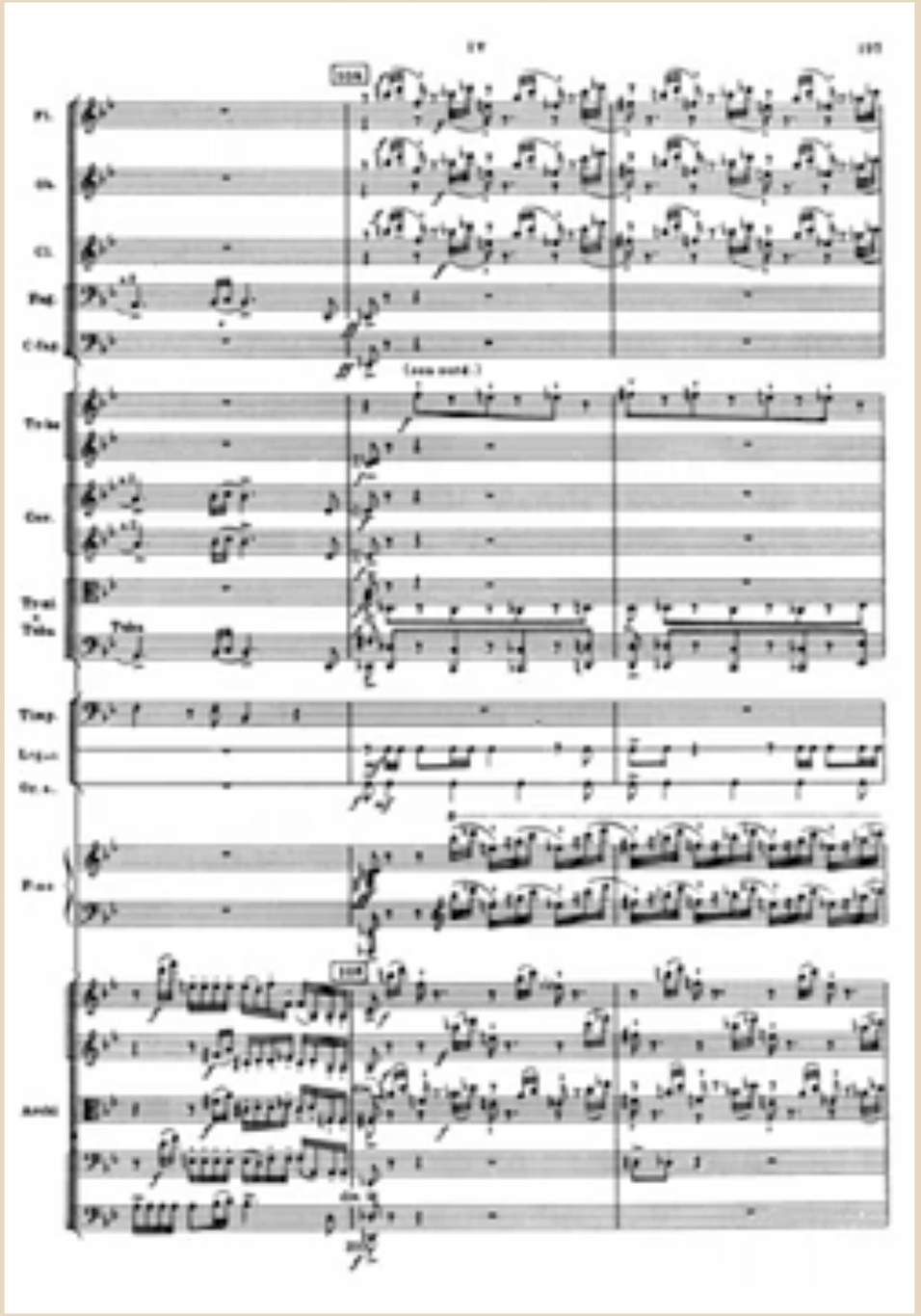
Wagner, Tristan und Isolde, Act II

THE LAST CADENCE-MAKER

Prokofiev, Piano Sonata No. 5 (finale)

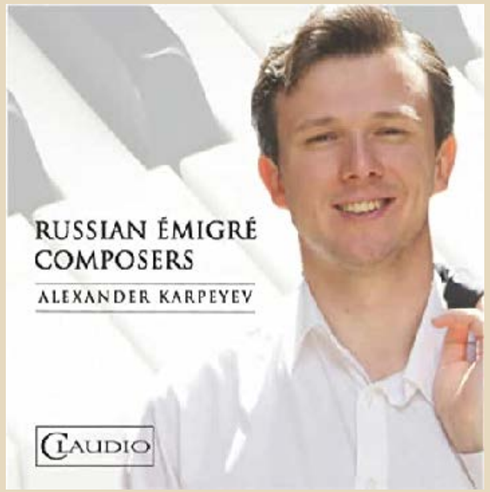


Prokofiev, Symphony No. 5 (finale)



ALEXANDER KARPEYEV

Prokofiev, Gavotte from the “Classical Symphony”

*

Rachmaninoff, Sonata No. 1, D minor, op. 28 (movement I)