

Chapter 7, Additional Materials

PRACTICAL APPLICATION AND DISCUSSION

1. Composers often write cadential $\frac{6}{4}$ progressions embellished with additional NCTs or other melodic devices. This is the case in the examples by Marianne Martínez and Felix Mendelssohn (examples 7.15 and 7.16). Study the voice leading in these two cadences and discuss it in class. Where are the $\frac{6}{4}$ $\frac{5}{3}$ figures? (Circle the pitches that constitute the 6–5 and 4–3 lines.) How is the $\frac{6}{4}$ prepared by Martínez? What other elements of dissonance (delayed or embellished resolution, for example) are introduced by each of the composers? In the Martínez example, observe also that there are two similar cadences, one in m. 33, the other in mm. 34–35. What is the difference between them? What is the function of the cadence in m. 33? And what is the melodic/harmonic/formal function of mm. 35–36?
2. Try to find some $\frac{6}{4}$ chords in the music you perform, bring them to class, and discuss how they function. You are most likely to find examples of cadential $\frac{6}{4}$ chords. How do they resolve? Are they embellished with additional NCTs? Are they preceded by IV, by ii or ii₆, or by ii₅⁶?

Example 7.15 M. Martínez, Sonata in AM, mm. 32–36

The musical score for Example 7.15, M. Martínez, Sonata in AM, mm. 32–36, is presented in three systems. The first system (mm. 32–33) shows a treble clef with a melodic line and a bass clef with a harmonic line. The second system (mm. 33–34) continues the melodic line with trills and a crescendo, and the bass line with chords. The third system (mm. 34–35) shows the melodic line resolving and the bass line with chords. The score includes various musical notations such as trills (tr), crescendo (cresc.), and fortissimo (sf).

Example 7.16 Felix Mendelssohn, Caprice op. 33, no. 1, mm. 302–306

Musical score for Example 7.16, Felix Mendelssohn's Caprice op. 33, no. 1, measures 302–306. The score is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a long slur over measures 302–306. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *dim.*, and *pp*.

302

p

dim.

pp