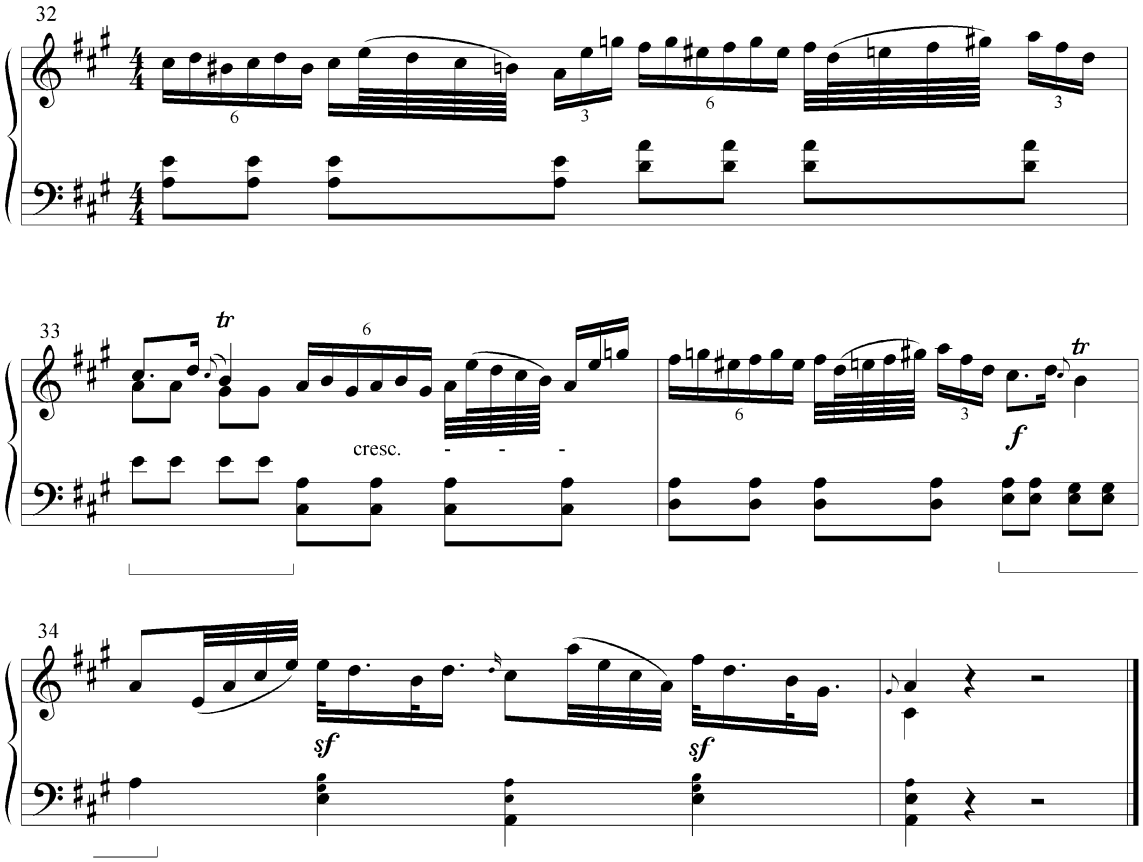
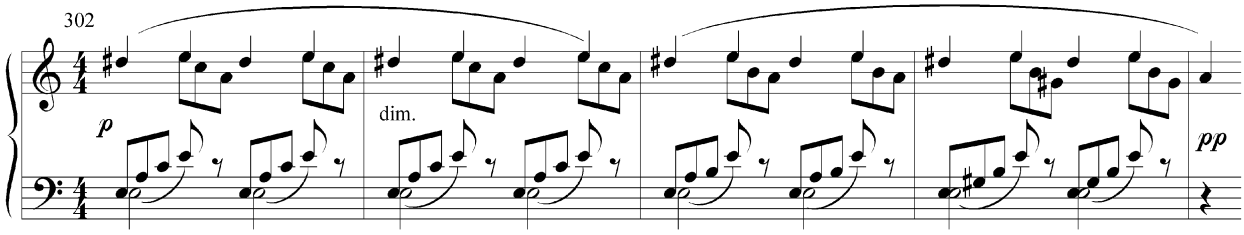
Chapter 7, Additional Materials

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 ii_6, or by $ii\frac{6}{5}$?

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



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