

Chapter 10, Additional Materials

FURTHER ANALYSIS

Cadences and Musical Flow

We mentioned in this chapter that cadences have a function similar to punctuation marks in language. Musical flow or “musical discourse” is indeed articulated by cadences, which in turn delimit phrases and other musical units. Understanding cadences and their function is essential to the proper rendition of a “musical text.” Let’s listen, for instance, to example 10.13. Not every V-I in music marks a cadence, of course (we should not confuse simple V-I progressions with cadences). For there to be a cadence, something must stop, even if only momentarily. Where are the cadences in this example? Where does the flute part, for instance, come to a rest?

You will have identified clear points of arrival, or breaks in the melodic flow, in mm. 54, 60, and 69-70. These cadential points tell us, indeed, that this passage contains three phrases. Awareness of phrase endings and of their relative role is obviously a central element to perform this (or any other) passage properly. Why is it that only the last of these three cadences is really conclusive? What is the function of the first two cadences within the general context of this example?

Both of them allow for phrase articulation (and for the flutist to breathe!) while not interrupting the musical flow. The cadence in mm. 53-54 is a dominant-tonic cadence, but not a PAC. Why not? Are both V and I in root position? What scale degree does the melody come to rest on in m. 54? Now look at the cadence in m. 60. Why is this an inconclusive cadence? What scale degree does the flute come to rest on? Is it a comfortable degree for a “rest”?

Of course, the final cadence in mm. 68-70 is a PAC (What makes it so?). What about the V-I cadence in mm. 66-67? Could the movement have ended there? Yes, if the flute had resolved the G down to F ($\hat{2}-\hat{1}$) instead of up to A ($\hat{2}-\hat{3}$). As it is, this cadence is not conclusive: It is an IAC that allows for a four-measure cadential extension leading to the true PAC in mm. 68-70.

Example 10.13 Anna Amalie, Sonata for Flute in FM, I, mm. 51-70

The musical score is presented in three systems, each with a flute part on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 3/4. The flute part includes several trills (tr) and dynamic markings: *pp* (pianissimo) at the beginning, *p* (piano) at measure 54, *mf* (mezzo-forte) at measure 57, *f* (forte) at measure 60, and *mf* again at measure 66. The piano accompaniment consists of chords and moving lines in both the right and left hands, providing harmonic support for the flute melody.