

Second-Inversion Chords

SUPPLEMENTARY MATERIAL

Cadenzas

The Italian term, *cadenza*, is related to the English word, “cadence,” with which you are already familiar. The *cadenza* is primarily associated with the musical form known as the *concerto*.

The concerto developed in the Baroque period as an instrumental form, usually in three sections, or movements, that contrasted the sound of a solo instrument with that of a larger ensemble. Often, the solo instrument was a high-pitched instrument such as a violin or a flute. In the Baroque period, along with the development of the solo concerto, the *concerto grosso* form developed, which contrasted the sound of the orchestra with a small group of solo instruments.

The concerto form continued to develop through the Classical and Romantic periods, especially as the piano came to prominence as a solo instrument. Typically, the concerto features a beginning fast movement, followed by a slower second movement, and a fast closing movement. The concertos of Mozart are among the finest ever written, and Mozart himself was often the solo performer of his own works.

The cadenza is a florid and showy section that occurs near the end of the first movement. It may be free in tempo and may be strongly or loosely related to the melodic/harmonic materials of the movement in which it appears. In the Baroque and Classical periods, performers often improvised their cadenzas, a feat which Mozart was known to do. However, many of Mozart’s cadenzas were notated and are still performed today.

Especially in Classical concertos, the cadenza is immediately preceded by a tonic six-four chord played by the orchestra. This chord is usually notated with a fermata, which instructs the ensemble to hold the chord for dramatic effect before the cadenza begins. At a cadence, the tonic six-four chord is followed by the dominant chord; when a cadenza is used, it intervenes between the tonic six-four and the dominant chords. Therefore, the cadenza may be viewed as a lengthy elaboration of the dominant chord.

Because cadenzas were so frequently improvised, it was necessary for the soloist to provide a signal to the orchestra that the cadenza was about to end. It became traditional for this signal to be a trill alternating between *mi-re* or *me-re*. The trill closes with *do*, at which point the orchestra would re-enter to complete the movement.

Use a search engine to find MP3s of Mozart concertos and listen to a variety of first movements. With a little practice, you will be able to anticipate the tonic six-four chord which signals the arrival of the cadenza, as well as the trill that ends the cadenza and brings the orchestra back in for the closing section of the movement.

PRACTICE: Identify Six-Four Chords

Only the bass line is provided for these progressions. Study each bass line and determine the type of six-four chord most likely to occur in that progression.



Music for Analysis

Provide a roman numeral analysis for the following excerpt. Name the type of any six-four chords that occur.

Franz Schubert, Impromptu, op. 94, no. 3, mm. 1–10

Allegro moderato

The musical score consists of two systems of staves. The first system shows measures 1-5. The second system shows measures 6-10. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The piano part in the bass clef features a steady accompaniment of six-four chords, starting with a piano (*p*) dynamic. The treble clef part contains a melodic line with eighth and sixteenth notes, including some grace notes and slurs.

Keyboard Exercises

For each of the two progressions below in C major, add the solfège to the upper half of each box and the roman numeral to each lower half. Practice each progression in C major, then transpose to the indicated keys.

transpose to:
 D major
 E major
 E \flat major
 G \flat major

transpose to:
 A major
 F \sharp major
 B \flat major
 E major