

Cadences

Some Goals

- Discuss how looking at cadences can help us with other questions, such as statistical learning, pattern detection, and the analysis of form.
- Discuss how we might define cadences, and how they represent varying degrees of perceived closure and tension.
- Discuss how cadences are historically, culturally, and stylistically situated.

What is a cadence?

- From the Latin *cadere*, meaning “to fall” (or *cadentia*, “a falling”).
- Cadences are more than simply a movement of one chord to another, which makes them a little tricky to find sometimes.
- So how might we define a musical cadence?

Cadence Fact #1

- A cadence generates expectations:
 - From Sears (2015):
 - “[...] a cadence, or more precisely, the progression preceding cadential arrival, elicits very definite expectations concerning the melodic scale-degree, the harmony, and the metric position of the goal event.” (p.254)
 - See also the collection this essay comes from (*What is a Cadence*, edited by Neuwirth and Bergé).

Cadence Fact #2

- A cadence is a confluence of many musical parameters, such as harmony, melody, rhythm, and meter:
 - From Hentschel, Neuwirth, and Rohrmeier (2021):
 - “Cadences are seen to emerge from coordinated activities of harmony, voice-leading, rhythm, and meter that are difficult to disentangle and have therefore been accounted for from a schema-theoretical perspective (e.g., Temperley, 2004; Gjerdingen, 2007).”

Cadence Fact #3

- Broadly defined, cadences are present in many types of music (if not all).
 - Jairazbhoy (1971) writes that, in North Indian classical music, phrases and sections often end with patterns that function in a cadential way.
 - Temperley (2011) points out that the V-I cadence is quite common as an end of sections in pieces in jazz standards.
 - Discusses the IV chord as a place of arrival, a cadential goal-point.

The Cadential IV in Rock (Temperley, 2011)

Slow and very free tempo
E: (I)

Way down in - side Wo - man You need it

IV

a tempo

Love

Cadence Fact #4

- The cadences we will be talking about for the most part today are very stylistically, culturally, and historically situated:
 - Cadences in Western classical music function in a very specific way, and this is very different in jazz, pop, rock, or literally any other style that doesn't fit within this very specific geographic and historical context.

So...why, then?

- Although a very specific musical task, asking questions about classical cadences can allow us to better understand aspects of:
 - Pattern Recognition
 - Statistical Learning
 - Broader Musical Structures

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Pattern Discovery

- Cadences are about pattern discovery.
 - They are temporal patterns that functions as endings.
 - We have patterns that begin things, patterns that end things.
 - For example the Doo-Wop Cadence that Johanna Talked about:



The Doo Wop

C Am F G

C: I vi IV V

OR

C Am Dm G

ii substitutes for IV

C: I vi ii V

Pattern Discovery

- This cadence is part of a larger stylistic pattern that can be used for other research questions, such as genre classification.

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Pearce (2018)

- In C (bars 23–24), we see how the IDyOM model predicts a melodic cadence.
- By understanding when and how cadences occur, we can model long-term and short-term expectations, as well as more general aspects of statistical learning.

A (bars 1–2)



| Pitch (Number) | Penultimate note | | Final note | |
|---------------------|------------------|-------------|--------------|-------------|
| | Probability | IC | Probability | IC |
| G ₄ (67) | 0.015 | 6.02 | 0.289 | 1.79 |
| A ₄ (69) | 0.002 | 8.93 | 0.060 | 4.06 |
| B ₄ (71) | 0.003 | 8.58 | 0.059 | 4.08 |
| C ₅ (72) | 0.106 | 3.24 | 0.134 | 2.90 |
| D ₅ (74) | 0.344 | 1.54 | 0.067 | 3.89 |
| E ₅ (76) | 0.189 | 2.40 | 0.285 | 1.81 |
| F ₅ (77) | 0.128 | 2.96 | 0.028 | 5.15 |
| G ₅ (79) | 0.186 | 2.43 | 0.016 | 5.97 |
| A ₅ (81) | 0.013 | 6.29 | 0.000 | 13.81 |
| Entropy | 2.49 | | 2.81 | |

B (bars 21–22)



| Penultimate note | | Final note | |
|------------------|-------------|--------------|-------------|
| Probability | IC | Probability | IC |
| 0.015 | 6.02 | 0.001 | 10.24 |
| 0.002 | 8.93 | 0.000 | 11.41 |
| 0.003 | 8.58 | 0.003 | 8.24 |
| 0.106 | 3.24 | 0.003 | 8.18 |
| 0.344 | 1.54 | 0.028 | 5.16 |
| 0.189 | 2.40 | 0.034 | 4.86 |
| 0.128 | 2.96 | 0.048 | 4.38 |
| 0.186 | 2.43 | 0.535 | 0.90 |
| 0.013 | 6.29 | 0.170 | 2.56 |
| 2.49 | | 2.15 | |

C (bars 23–24)

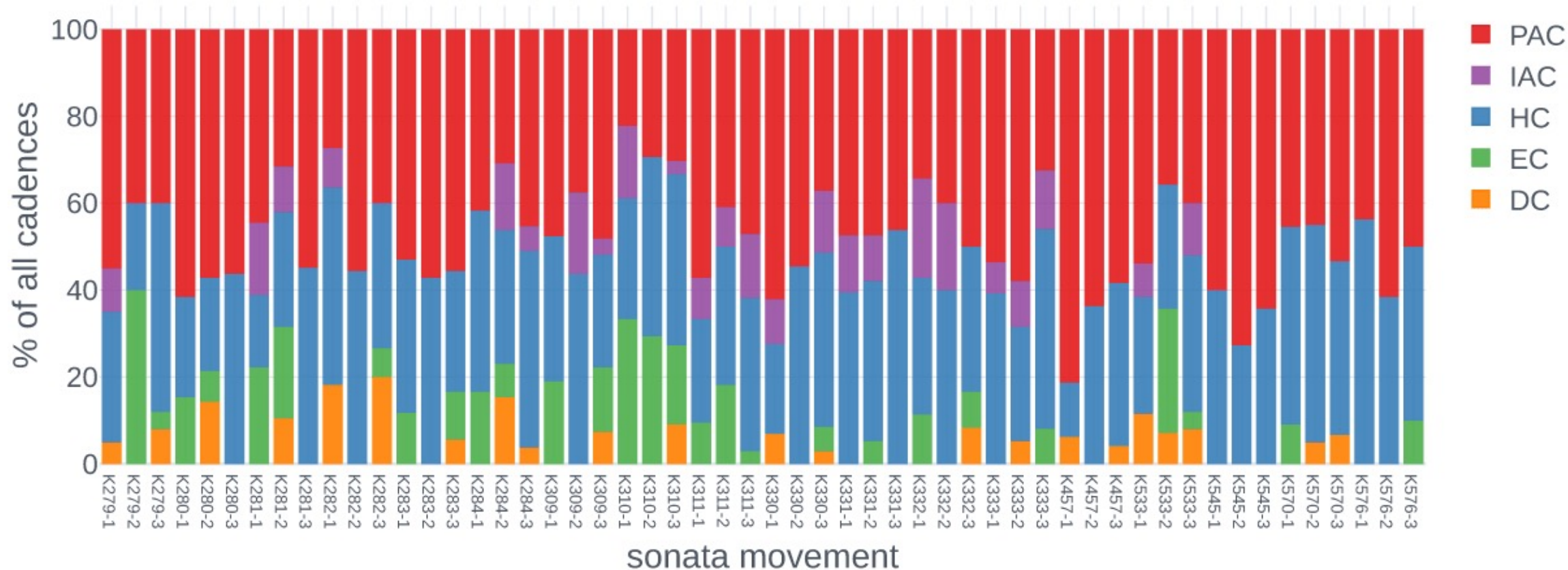


| Position | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Pitch | G ₅ | F ₅ | A ₄ | B ₄ | C ₅ | E ₅ | D ₅ | C ₅ |
| Probability | 0.509 | 0.234 | 0.003 | 0.053 | 0.691 | 0.234 | 0.314 | 0.360 |
| IC | 0.98 | 2.10 | 8.34 | 4.25 | 0.53 | 2.09 | 1.67 | 1.47 |

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Distribution of Cadences by piece (from Hentschel, et al., 2021)



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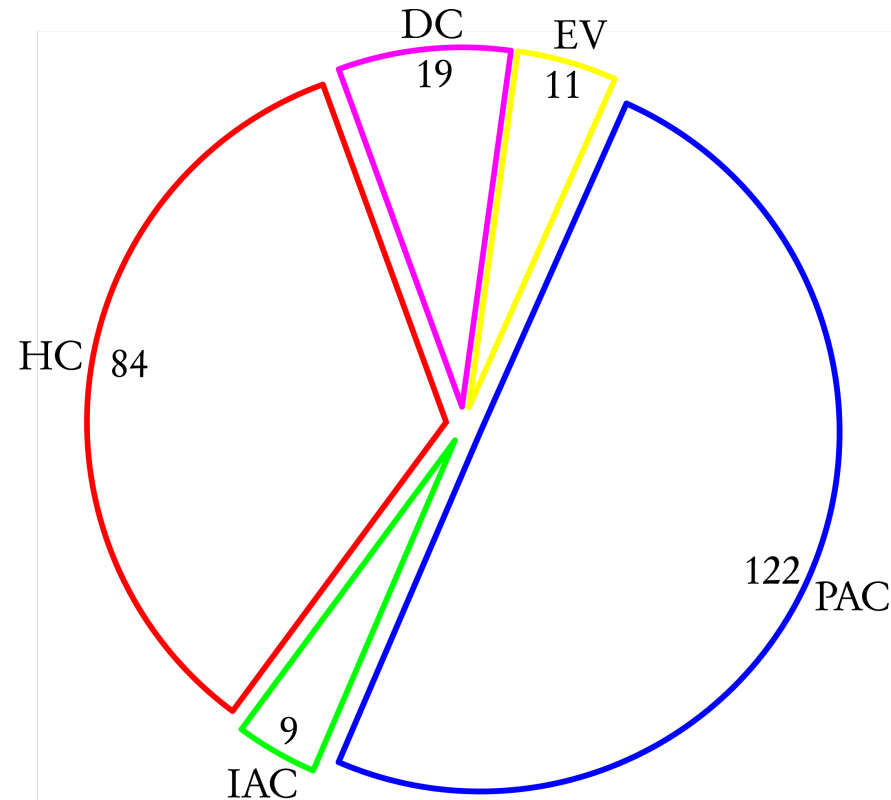
| type | Mozart | % | Haydn | % |
|------|-----------|------|-------|------|
| PAC | 517 (528) | 46.9 | 122 | 49.8 |
| HC | 398 | 36.1 | 84 | 34.3 |
| EC | 81 | 7.3 | 11 | 4.5 |
| IAC | 69 | 6.3 | 9 | 3.7 |
| DC | 38 | 3.4 | 19 | 7.8 |
| sum | 1103 | | 245 | |

Details about the Haydn String Quartet Corpus. Here's a link to the data set:

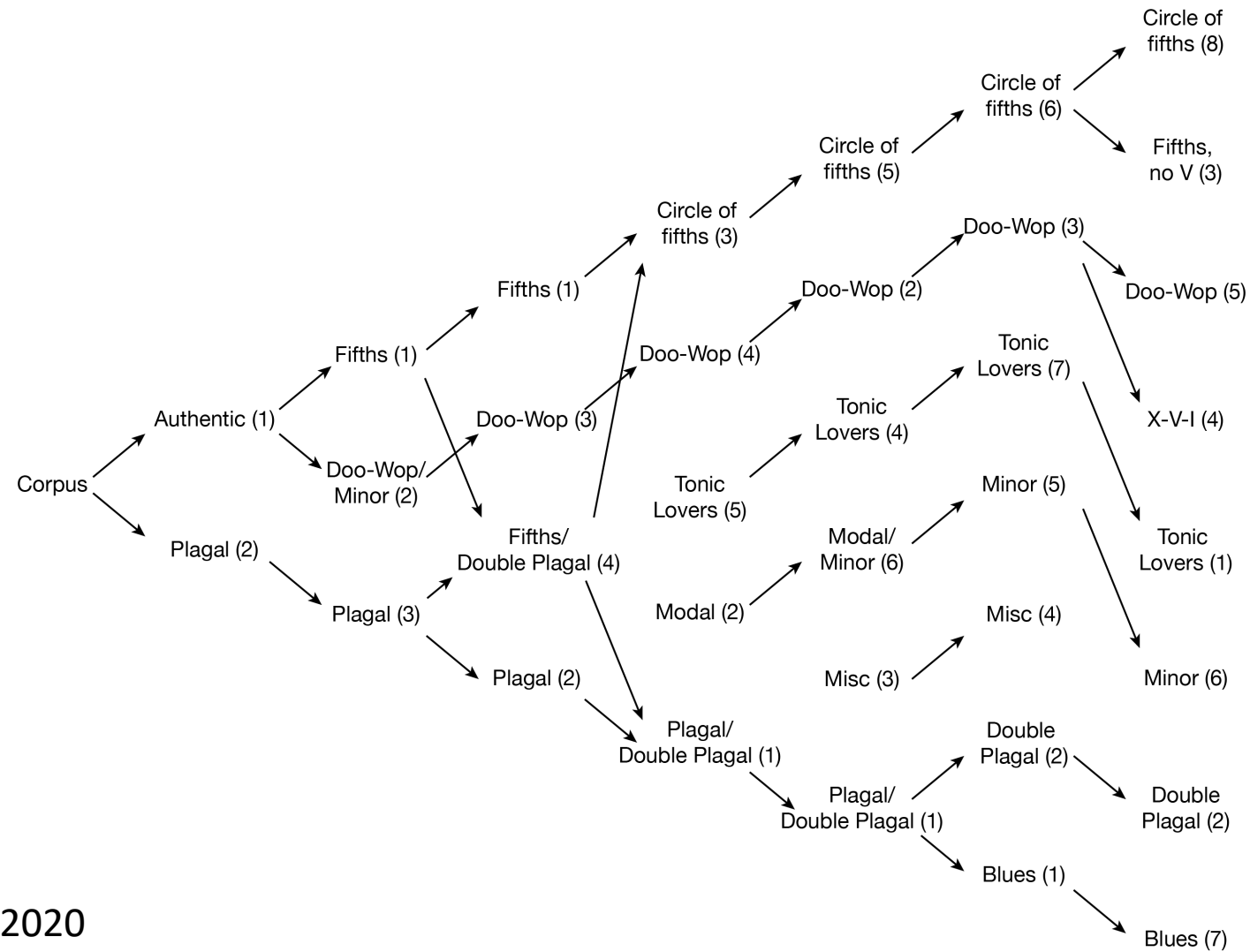
<https://www.tandfonline.com/doi/suppl/10.1080/09298215.2017.1367010?scroll=top>

Cadence Collection

- 50 exposition sections derived from sonata-form movements of Haydn's string quartets (1771-1803).
- Annotated the cadences whose cadential progression and cadential idea appear in the cello and first violin parts, respectively.



Clusters: 1 2 3 4 5 6 7 8



From Schaffer, et al. 2020

Defining a Cadence

- Some features we need to look for (in common practice Western Art Music):
 - Harmonic progressions ($V \rightarrow I$ for authentic cadences; $I \rightarrow V$ for half cadences)
 - Duration (a sense of finality)
 - Melody (movement to a specific scale degree)

Five types of cadences:

- Annotate five types of cadences:
 - Perfect Authentic
 - Imperfect Authentic
 - Half Cadence
 - Deceptive
 - Evaded

Cadence Types

- From Sears, 2015; p. 264

| CADENCE CATEGORIES | CHARACTERISTICS | SUBTYPES |
|--------------------|----------------------------|---------------------------------------|
| <i>Perfect</i> | - V and I in root position | Main Theme |
| <i>Authentic</i> | - Soprano $\hat{1}$ | Subordinate Theme (ECP) ^a |
| <i>Imperfect</i> | - V and I in root position | Melodic Dissonance at CA ^b |
| <i>Authentic</i> | - Soprano $\hat{3}$ | No Melodic Dissonance at CA |
| <i>Half</i> | - V in root position | Main Theme |
| | - No 7 th | Transition |
| <i>Deceptive</i> | - Ends grouping structure | Failed PAC at CA |
| | - Typically on vi | Failed IAC at CA |
| <i>Evaded</i> | - Melody leaps up | Tonic Harmony at CA |
| | - Provides no resolution | Non-Tonic Harmony at CA |

Details for the five cadence types.

| Cadences | Characteristics |
|---------------------------|---|
| Perfect Authentic (PAC) | 1 V – I |
| Imperfect Authentic (IAC) | 3 or 5 V – I |
| Half (HC) | 5, 7, or 2 ? – V |
| Deceptive (DC) | Ends grouping structure V – ?, Typically on VI |
| Evaded (EV) | Melody leaps up, Typically to 5 V – ? |

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(Examples courtesy of David Sears)



Haydn, Op. 50/2, iv, mm. 48–50.

48



I IV⁶ I⁶ IV V⁶₄ 7 I


PAC

mf



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| Half (HC) | 5, 7, or 2 ? – V |
| Deceptive (DC) | Ends grouping structure V – ?, Typically on vi |
| Evaded (EV) | Melody leaps up, Typically to 5 V – ? |

(Examples courtesy of David Sears)



Mozart, K. 281, ii, mm. 4–8.


a)

The musical score is for a piano piece in 3/8 time, key of B-flat major. It consists of two staves. The first staff (treble clef) has a melodic line with a trill on the fifth measure. The second staff (bass clef) has a bass line. Dynamics include *f* (forte) at the beginning and *p* (piano) at the start of the fifth measure. Chord symbols are provided below the staff: *vi*, *IV*, *V*₄⁶, *7*, and *I*. A bracket labeled *IAC* (Intervallic Analysis Chart) spans the last four measures. Above the staff, there are labels for intervals: ⁶, ⁵, ⁴_{tr}, and ³. A repeat sign is at the end of the piece.



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(Examples courtesy of David Sears)



Mozart, K. 332, i, mm. 31–37.




The image displays a musical score for measures 31 through 37 of the first movement of Mozart's Piano Sonata in G major, K. 332. The score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various chords and melodic lines with slurs. Below the staff, harmonic analysis labels are provided for measures 31, 32, 33, and 34: i^6 ecp, bVI^6 , Ger^{+6} , and V HC. Above the staff, fingering and phrasing markings are present: a slur over measures 31-32, a slur over measures 33-34, a slur over measure 35, and a slur over measure 36. Fingering numbers $\hat{1}$ and $\hat{\#4}$ are placed above the notes in measure 35, and a $\hat{5}$ is placed above the note in measure 36. A double bar line with repeat dots is at the end of measure 37.

Five types of cadences:

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 - Imperfect Authentic
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Examples



| Cadences | Essential Characteristics |
|---------------------------|---|
| Perfect Authentic (PAC) | 1 V – I |
| Imperfect Authentic (IAC) | 3 or 5 V – I |
| Half (HC) | 5, 7, or 2 ? – V |
| Deceptive (DC) | Ends grouping structure V – ?, Typically on vi |
| Evaded (EV) | Melody leaps up, Typically to 5 V – ? |

(Examples courtesy of David Sears)



22



h)


DC

The Perceived Emotions of Harmonic Cadences (Smit, et al. 2020)

- The half cadence is more arousing than the authentic cadence (strong evidence)
- The deceptive cadence is more arousing than the authentic cadence (moderate evidence)
- Cadences in minor are less arousing than cadences in major (strong evidence).

Five types of cadences:

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|---------------------------|---|
| Perfect Authentic (PAC) | 1 V – I |
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(Examples courtesy of David Sears)



Haydn, Op. 20/4, i, mm. 22–24.

30



$V_5^6 \rightarrow V_5^6 \rightarrow V_5^6 I$ $\underline{ii^6 V_4^6 7}$ $\overset{fz}{I^6}$
EV

An example of the characteristics of a cadence

Haydn, Op. 76, No. 2, i, mm. 15–19

The musical score is for Haydn, Op. 76, No. 2, i, mm. 15–19. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as trills (tr), accents (fz), and dynamic markings (fz). A dashed vertical line marks the end of the section. Above the staves, there are annotations: 'Cadential Arrival' with a dotted arrow pointing to the end of the section, 'Cadential Idea' with a dotted arrow pointing to the beginning of the section, 'Cadential Progression' with a dotted arrow pointing to the end of the section, and 'Cadence Category' with a dotted arrow pointing to a box labeled 'HC'. Below the staves, there are annotations: 'ii' and 'V 6—5 4—3' indicating the harmonic progression. A speaker icon is located in the top right corner.

Cadential Arrival

Cadential Idea

Cadential Progression

Cadence Category

HC

A Reprise

- These cadence labels help us to uncover the larger hierarchical structure of the music.
- Cadences act as signposts:
 - They can help to delineate sections, and different types of cadences serve different functions regarding the types of sections.
- Cadences serve as style markers:
 - Statistical learning questions.
 - Could inform genre classification.
- There are these categories, but they are not absolute.
 - There are likely incidents that won't get labeled by a human analyst.
 - False positives that the analyst will ignore.
 - We need to approach this in a holistic way.

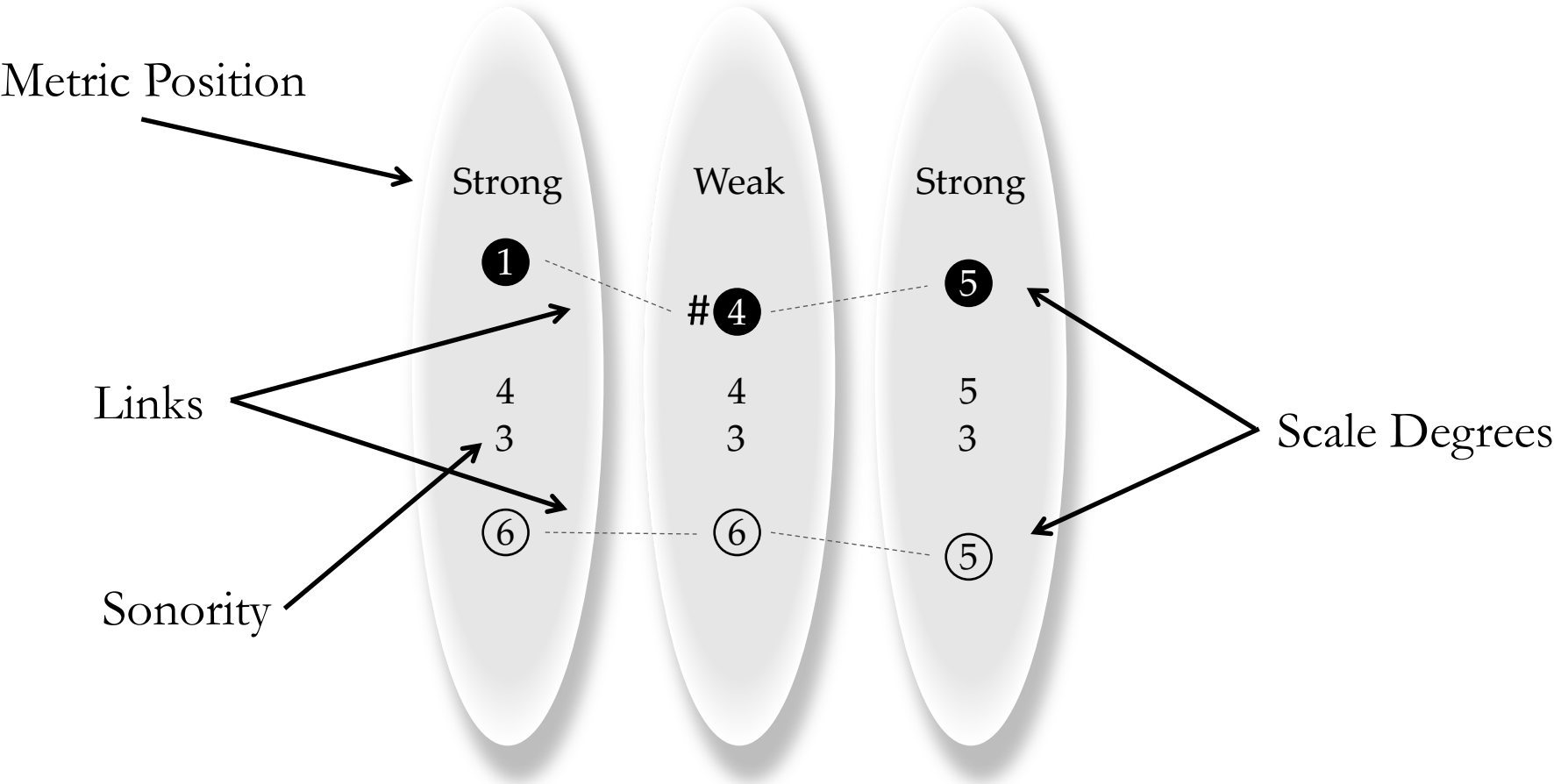
Recent Approaches to Cadence Finding

- Cadence or Not?
 - Duane (2019)
 - Uses n-gram models and HMMs to model the learning of cadences in Classical string quartets.
 - Supervised learning task was successful, but unsupervised was not.
 - Feisthauser, Bigo, and Giraud (2019)
 - Trained a model to find medial caesuras. Had decent success considering the many types of possible MCs, and the relatively small corpus
 - Bigo, Feisthauser, Giraud, Levé (2018)
 - Used 44 features to train an SVM classifier on two corpora from Bach and Haydn (162 PACs and 70 HCs)
 - HC or not; PAC or not.

Recent Approaches to Cadence Finding

- Distinguishing types of cadences
 - Finkensiep, Déguernel, Neuwirth, and Rohrmeier (2020):
 - Used skipgrams to identify schema candidates.

The cadence visualized as a closing schema using Gjerdingen's framework



Computational Approaches to Cadence Finding

- Expectation Based Models
 - Sears, Pearce, Caplin, McAdams (2018)
 - Used IDyOM; terminal events from cadences are more predictable than those from non-cadential contexts; typical theoretical models of cadential strength are related to schematic expectations.

Let's Take a Quiz!

- Example 1:
 - a) Perfect Authentic Cadence
 - b) Half Cadence
 - c) Deceptive Cadence
 - d) Evaded Cadence

Let's Take a Quiz!

- Example 2:
 - a) Perfect Authentic Cadence
 - b) Half Cadence
 - c) Deceptive Cadence
 - d) Evaded Cadence

Let's Take a Quiz!

- Example 3:
 - a) Perfect Authentic Cadence
 - b) Half Cadence
 - c) Deceptive Cadence
 - d) Evaded Cadence

Let's Take a Quiz!

- Example 4:
 - a) Perfect Authentic Cadence
 - b) Half Cadence
 - c) Deceptive Cadence
 - d) Evaded Cadence

Perceiving the Classical Cadence (Sears, Caplin, and McAdams, 2014)

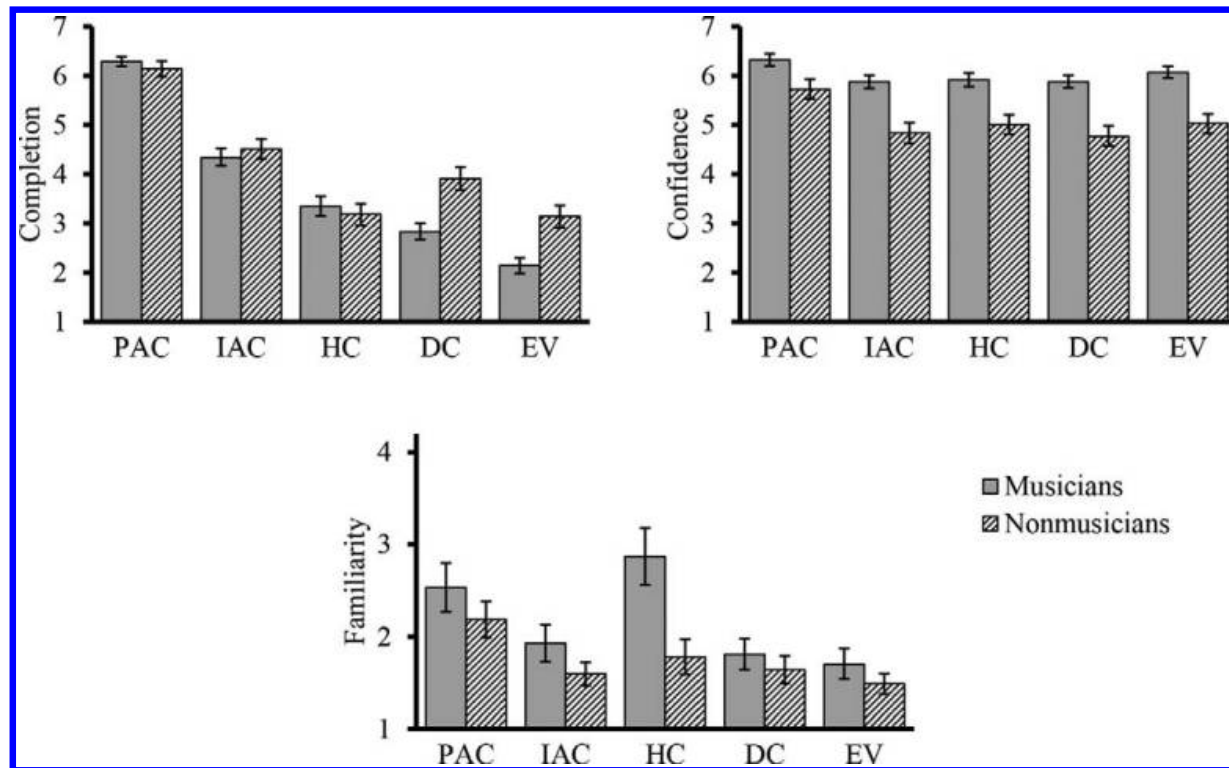


FIGURE 3. Bar plots of mean completion, confidence, and familiarity ratings of musicians and nonmusicians for each cadential category. Whiskers represent the 95% confidence interval. See text for the abbreviations of the cadence categories.

Summary

- Cadence-finding is about modeling an analytical judgment:
 - Cadences are patterns that frequently occur within larger patterns (schemata).
- A cadence is comprised of many musical features.
- Analysts sometimes disagree on the type of cadence, or even whether something is actually a cadence.
- We can explore expectation, style, pattern recognition, and form.