

ORNAMENTATION INTENSIVE

ACT 5 - INTERVALS CONT

Hiller: Vocal Performance and Ornamentation (translated by Suzanne J. Beicken)

§8

These examples do not imply that all cadenzas must always be put together from colorful, running figures. No! A few well-sustained tones, some skillfully applied and correctly resolved dissonances can often, without adding fast runs, bring about a good effective cadenza. In Adagios one makes more use of the latter than of the former. However, it is not necessary to do the same thing throughout and either to drag a cadenza along in slow notes or to toss it away in fast runs. Because one intends to surprise the listeners in this way, the best results will be by means of a skillful mixture of fast and slow, the fiery and the tender, and the strong and the weak. Some mixed-in dissonances or chromatic tones added at random contribute to this result in the same manner.

The image shows two staves of music. The top staff is a guitar part (Gt) with a cadenza in G major. The bottom staff is a vocal line with harmonic analysis. The analysis includes: (ii^b A minor), (I^b G major), (V⁷), and I. There are also annotations for 'A' and 'tr' (trill).

The introduction of dissonances is the means of modulating to foreign keys. However, the singer should not dare to go too far or remain there too long, because of the danger of losing the tonic key and not being able to find the way home again.

The image shows two staves of music. The top staff is a guitar part (Gt) with a cadenza in A minor. The bottom staff is a vocal line with fingering (2 3 4 1 2 3 4 1 2 3 4) and a trill (tr). There are annotations for 'A minor.', 'chrom to "modulate"', and 'N N N'.

Sometimes to organize the pitches, I count in groups of 4 or 3, backwards from the end. But it doesn't have to be exact or divided equally, as it is out of time.

ORNAMENTATION INTENSIVE

ACT 5 - INTERVALS CONT

Celoni: Grammatica - cadenza examples

1. Cadenza.

chromatic figure as skeleton (B^{b+}, E^{b+}, C^{b+})

B^{b+} Cad[♯] (F B^b D) 1075

2. Altra.

E^{b+}) tr 3/3 B^{b+} Cad[♯]

(V⁷ -> IV (E^{b+}) -> Cad[♯])

3. Altra.

B^{b+} Cad[♯]

Compound melody with tritone substitutions

4. Altra.

I V⁷ E[♯] Cad[♯] (D G B)

I V⁷ [I V⁷]