

Prelude, Cadence et Finale

Alfred Desenclos (1912-1971)

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Desenclos- *Prelude, Cadence et Finale*: Harmonic Progression and Motivic Content through Solo Voice... What?

Problems with this idea:

- Complexity without comprehension
- Evading the key issues
- Zero application to practice or performance
- (Strictly theoretical, at the end of the day)

Goals:

1. What are these terms/ideas trying to define?
2. What is the meaning?
3. What is the end pursuit in the analysis of music?
4. How do I make this practical?

1. What are these terms/ideas trying to define?

Musical Narrative Theory:

- Origins in semiology (semiotics), the study of making meaning, sign processes, and meaningful communication.
- Ask yourself: How do I incorporate the creation and the reception of the work into meaning? What about its treatment of musical parameters- elements of linear or vertical pitch, register and orchestration, rhythmic structure?
- “Perhaps most importantly, viewing a work as a narrative allows for the creation of an interpretation that has the potential for usefulness to all participants in the musical act, while freely allowing for the possibility of the creation of other interpretations of potentially equal value” (Ian MacDonald Jeffress, 2).

Analysis of Prelude, Cadence et Finale

- Mostly reliant on tonal structures without employing extensive tonal progressions.
- Abstract work (not so much programmatic)
- Small-scale pitch and rhythmic complexity
- Straightforward formal organization
- Tragic archetype
- Thematic material

2. What is the meaning?

- Tonal
- French neoclassical (traits?)
- Highly expressive and atmospheric
- Narrative archetypes- Tragedy: “Narratives of autumn and the fall; downward motion from innocence to experience; the defeat of a transgression by the normative order” (Jeffress, 16). i.e.- sighing phrases/gestures.

Listen

3. What is the end pursuit in the analysis of music?

4. How do I make this practical?