

Ascending Cadence Gestures, New Historical Survey, Part I: Introduction

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Abstract:

This new documentation of traditional European and European-influenced music with ascending lines and cadence gestures includes compositions from the fifteenth through the early twentieth century. The work is gathered in five parts, published separately. The present Part I contains the general introduction and a bibliography. Parts 2a-c cover music to 1650, Part 3 from 1650 to 1780, Part 4 1780 to 1860, and Part 5 1860 to the US copyright barrier, which is currently the end of 1923.

Introduction

This new documentation of traditional European and European-influenced music with ascending lines and cadence gestures includes compositions from the fifteenth through the early twentieth century and in a variety of genres. It is intended as a substantial supplement to the roughly two dozen essays about ascending cadence gestures that I have already published on the Texas ScholarWorks platform: [see the Bibliography for titles and abstracts](#). Like its predecessor, [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016), this new, multi-part essay provides the reader with a sense of the historical breadth of the practices that included such gestures.

For efficiency of presentation, the essay files are five total: Part I is this introduction; there are four chronologically ordered parts, as follows:

Part 2—divided into three files: 2a, 2b, and 2c—includes music from the fifteenth century through 1650 in both vocal and instrumental genres; composers include, among others, Byrd, Dunstable, Farnaby, Hassler, Marini, Morley, Palestrina, S. Rossi, Schütz, C. Schuyt, and Weelkes. Attention is given to collections by publishers including Attaignant, Phalèse, Rhau, and Scotto.

Part 3 covers 1650 through about 1780; composers include Cazzati, Fux, Locatelli, Marini, R. I. Mayr, LeBègue, Le Roux, Lully, and Tartini. The first appendix discusses sacred vocal compositions on texts about the Resurrection and Ascension. A second appendix surveys work from the period by composers whose surnames begin with the letter “N.”

Part 4 covers the later galant era (or Classical period) through about 1860; composers include Adam, Chopin, F. David, Hensel (Mendelssohn), Rossini, C. Schumann (Wieck), J. F. X. Sterkel, and Wagner. Special attention is given to polkas published in the United States, manuscript books of amateur musicians, and hymns and hymn books, including those in the shape-note tradition.

Part 5 continues to the US copyright barrier, presently the end of 1923; composers include, among others, Chaminade, Chausson, Delibes, Koechlin, Paderewski, and Tchaikovsky. Attention is given to songs by American and French composers published around and after 1900.

The examples were gathered in two ways. Most come from pieces found in searches since my most recently published essays, December 2018 and early January 2019: these essays were three in number, a survey of rising lines in rounds, catches, and canons ([link](#)); a study of two early Offenbach operettas ([link](#)); and an index to compositions discussed in blog posts and essays ([link](#)). A few examples represent compositions included in a list originally posted to a website in the late 1990s, but eventually published in an updated version on Texas ScholarWorks: [link to Table of Compositions with Rising Lines](#) (2014).

A note on scores: As I wrote in the introduction to the *Rising Line Table*, the earliest explorations were carried out in the library of the Indiana University (Bloomington) School of Music, whose resources include a particularly rich collection of opera vocal scores. Subsequent work enhancing the website versions of the Table was done in the Fine Arts Library of The University of Texas at Austin. The majority of the sources in the past decade, however, have been downloaded as digitized scores, either from *IMSLP* or directly from a few of the many sources on which *IMSLP* draws, notably the Internet Archive, Library of Congress, Sibley Library of the Eastman School of Music (University of Rochester), Royal Danish Library, Gallica (Bibliothèque nationale de France), Bavarian State Library, the Library of Spain (BNE), and the Werner Icking Music Archive.¹

I

In October 2014, I started a blog devoted to ascending cadence gestures in European (and European-influenced) tonal music. The work had actually begun earlier, in 2009, on a blog devoted to a variety of readings of a single Schubert waltz, *Valses sentimentales*, D. 779n13. Material from both blogs, along with considerable new work, has been published over time on the Texas ScholarWorks platform (supported through The University of Texas Libraries). The first essays in the series pre-dated the blogs and were published in 2010: these were web essays mostly written between 2000 and 2005 and transferred from their original sites when the servers were decommissioned. All of this goes back ultimately to an article I published more than thirty years ago: “The Ascending *Urlinie*” (*Journal of Music Theory*, 1987). Links: [Ascending Cadence Gestures blog](#). [Hearing Schubert D779n13 blog](#). [My author page on Texas Scholarworks](#).

As the *JMT* article title indicates, I began by justifying and documenting an ascending *Urlinie* type and its variants, about which there had been speculation from early days among Schenkerians. Predictably, opinion about my article was divided along the existing ideological fault lines of Schenkerian theory, some accepting the possibility of other background shapes because they acknowledged the priority of scholarly endeavor that seeks to characterize repertoires in as fair a way as possible and is willing to adjust theories and analytical models accordingly, others rejecting outright any change that might (in their view) jeopardize a post-WWII Anglo-American traditionalist concept of Schenkerian theory.

By convention, of course, the great majority of cadence figures in traditional European (and European-influenced) tonal music descend to a tonic note. A minority, spread across all the common repertoires of domestic and concert music, do not, as I have demonstrated in previous work and as we shall see demonstrated again in this multi-part essay. My position was—and remains—that ignoring the minority means historical accounts emanating from Schenkerian analysis are distorted and unreliable. (The same is true, of course, of *any* account restricted to a tiny set of currently canonized masterworks. The eminent literary critic Frank Kermode noted

¹ I am grateful to the many volunteers whose music notation work is available on the internet, especially through *IMSLP* and *CPDL* (Choral Public Domain Library), and I apologize for the instances where I have tampered with the presentation through excerpting and condensing.

several decades ago—and many others have done so again since—that canons are in part a matter of convenience, aids in sorting a continually accumulating mass of work, but they are in part also and inevitably a matter of ideology.)

Especially pernicious is the tendency, still to be found on occasion even in the most recent music theoretical literature, to universalize—and thus attempt to naturalize—the descent to a cadence. From the widespread convention (upheld as convention by the data, to be sure) one makes a leap to the “natural” with bodily expressions such as inhaling and exhaling (the diaphragm expands but also rises with the one and deflates but also falls with the other), or the body “coming to rest” (this analogy can be traced back at least to the eighteenth century, where punctuation marks, following a tradition of rhetoric, were sorted into degrees of a *Ruhepunkt des Geistes* and were then applied by analogy to the end of a musical phrase, theme, *Satz*, or *Periode*). Alternatively (or in addition), one claims natural laws, such as gravity, even though our Earth-bound idea of gravity as “down” does not in fact conform to the natural law of gravity, which is attraction, a fact that was already known by the late seventeenth century. Such notions can be easily disproved by asking any singer if he or she relaxes the voice in the approach to the “resting point” of a cadence. If trained singers actually did that, every performance of a Schubert song would end in a dispiriting wheeze. As David Lewin wrote with respect to the binaries women/high voice//men/low voice, “here one must take particular care. Our musics are not ‘natural phenomena’ like everyday speaking” (Lewin, “Women’s Voices and the Fundamental Bass,” in his *Studies in Music and Text* [2006], 275).

In the mid-1990’s, I began the now long-running documentation of rising lines. The first product of that work was the original version of the Rising Line Table. Very early on, I realized that a major source of ascending cadence gestures was nineteenth-century opera and operetta, and thus we were no longer talking about a haphazardly situated fraction of pieces, but about the musical stage and the dominant art forms of that century. Although rising cadence figures most certainly did not outnumber descending ones even in this repertoire, the percentage was definitely much higher than in instrumental music, and the figures were especially prominent, thanks not only to dramatic positioning in structural cadences but also to the multiple repetitions of cadences common in ensemble numbers, particularly but by no means only finales, and to now-familiar “up and out” gestures.

By the end of the last decade, when I published an article on linear analysis using interval frames that I named “proto-backgrounds” (*Music Theory Spectrum* 31/2 [2009]), I had developed a broader set of categories than the traditional Schenkerian models (under which I include the ascending *Urlinie*):² regarding the abstractions of “background” to be analogous to themes in traditional literary theory, I separated nonexpressive from expressive themes/backgrounds, the former being the interval frames of the proto-backgrounds, the latter including the

² This shift may be regarded as my personal answer to a question raised by Kofi Agawu: “The question, when all is said and done, is whether the Schenkerian approach can be truly integrated with other approaches, or whether, on the contrary, its entailments are just too singular, too separate to be folded into a larger analytical proceeding” (review of Lauri Suurpää, *Death in Winterreise. . . , Intégral* 28/29 (2014-2015): 230). The fact that he raised the question and phrased it as he did makes Agawu’s own answer quite clear.

background models of Schenkerian and other linear theories. For the sake of the continuing project of documenting ascending cadence gestures, those models were eventually modified in terms of a continuum of focal tones after it became clear that there was considerable variation in the definition of such tones. Ascending cadence gestures could be quite obvious, often even formulaic, while focal tones could range from the simplest cases that conform to the Schenkerian “Kopftön” or “fundamental tone” or “first structural note,” to others wavering in expressively interesting ways between scale degrees in different phrases or sections or, often, heard in a more musically convincing way as positioning linear segments within interval frames (in this case, the foreground or middleground versions of my proto-backgrounds). These distinctions could be found in any music, but conveniently for me, were readily—and abundantly—evident in the small-scale forms of published contredanses, Scotch fiddle tunes, English social dances, and Irish dances and songs.

The reader should understand that, specific to its characterization as a survey, this multi-part essay is not designed primarily as a historically contextualized or interpretative study. It is, instead, *a documentation of ascending cadence gestures*, primarily the so-called “structural cadences” at or near the end of a piece, a movement, or a number.

It is furthermore important to understand that this new survey is not presented as comprehensive, but it is consistent with and substantially enriches previous work reported in my essay [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016) and its [Addendum](#) (2017). And, as the recently created [Index to the Blog Ascending Cadence Gestures and to Related Publications](#) shows, nearly every quarter century from 1550 to 1925 is already well represented in those documents and other essays and blog posts.

II

My conclusion, based on more than two thousand examples and thirty years of research on the topic, has been that ascending cadence gestures have three distinct origins: (1) in music for social dance (and closely related songs), (2) as a subset of the preceding, in the waltz repertoire of southern Germanophone countries, and (3) in the repertoire of the musical theater in France and Italy, early on in opéras comiques, then by mid-century and later in operettas.³ Since my attention has been on nineteenth-century music, I did not take time to try to document a fourth, much earlier source: cadences in music framed and constrained by the modal ambitus and the requirements of the *cadenza perfetta*, the interval succession 6-8 in two voices. The rich examples of Michael Praetorius’s collection *Terpsichore* and John Playford’s *English Dancing Master* (1st ed. 1651) had already been studied, but the reader will find many more examples in Part 2 of the present essay series.⁴

³ The text of this and two subsequent paragraphs starting “Published music” and “In the stage repertoire” is reproduced, in edited form, from my essay on Offenbach’s one-act operettas *Les deux aveugles* and *Pomme d’Api*: [link](#). It was also reproduced in my essay on *Orphée aux Enfers*: [link](#).

⁴ For more information, see the introductions for Parts 2a & 2b.

Published music demonstrates that alternate scalar endings—rising rather than falling—were already employed well before the mid-seventeenth century, that they were undoubtedly an established part of improvisational practices, and that they remained so in eighteenth-century violin-based music and performance for social dance and related song. As is well-known, improvisation was an essential element in Schubert's composition of waltzes (Laendler and German Dances), and traces of that grounding show clearly in the published dances. (See the bibliography for my essays on the waltzes.) Although he seems to use the ascending cadence gesture in the same way as violinists—because it was very easy to do mechanically (that is, in terms of fitting voice leading and harmony), because it offered the occasional expressive alternative to the clichéd formulas, and because it could offer a brighter, more affirmative ending—his transference of the dances to the pianoforte (sometimes literally, as the melodies for a number of waltzes exist in prior violin versions) meant that Schubert could also take advantage of the weaker upper register of that instrument to create an expressive effect of transcendent “disappearance,” especially audible in *Valses sentimentales*, D779, no. 13 in A major, among others. (I have written extensively about this piece: [link](#).)

In the stage repertoire, the obvious attraction of a dramatic upper-register ending of an aria or a vigorous chorus was exploited by Rossini already in the 1810s, though usually by means of leaps, only *very* rarely in the form of a scalar or partially scalar ascent. (It is almost certain that Rossini was merely putting into print figures that singers were already improvising.) By 1830, partly under the influence of waltz-based numbers—see for example my essay on Adolphe Adam's *Le Châlet* (1834): [link](#)—composers for the stage expanded and altered traditional dramatic cadence figures more and more often.

Although I try to focus on “structural cadences,” or characteristic tonal and formal endings before a vocal or instrumental coda, ambiguity about their status in relation to codas was already prevalent by the mid-1810s (or to put it another way musicians were creatively rethinking an established practice of extended codas derived from mid- to later-eighteenth century opera). As just one of many examples, the two-part aria of the early nineteenth century can fairly be said to have evolved out of an aria (part 1) and coda (part 2). In ensemble numbers, the multiple repetitions of cadence phrases frequently served to upend the relative status of *structural* cadence and *final* cadence, effectively giving priority to the latter. The tension between *formulaic* ending and *dramatic* ending can be felt throughout Offenbach's work, but, I reiterate, was already a part of compositional, improvisational, and performance practice at least fifty years earlier.⁵

III

As the preceding account will have indicated, the hunt for rising cadence gestures began thirty years ago in an effort to justify and document the ascending *Urlinie*, but it has evolved into a broader and more consequential historical project. That rising cadence gestures are far more than exceptions to the rule has been obvious long since (even in Schenkerian terms), but the

⁵ This paragraph is reproduced in edited form from my essay on Offenbach's *Orphée aux Enfers*: [link](#).

historical narrative of these gestures in European and American music-making is a work in progress.⁶ The documentary work done here and in other essays is meant to enable the writing of such a narrative.

It is therefore important to stress here again that my method is by no means restricted to Schenkerian theory and its issues. I am interested first of all in documentation of the ascending cadence gesture. Analysis using focal tones, interval frames, etc., is a separate interpretative project. Referring to documents published on the Texas ScholarWorks platform, I recently wrote "In this and other essays, a broader range of examples was made possible in part because the selection was not so constrained by abstract Schenkerian background models and their idealist voice leading. The result is a much better picture of musical practices over the several centuries separating 16th-century bicinia (two-voice pieces mainly for pedagogical use) from nineteenth century waltzes, polkas, and other instrumental and vocal compositions" (*Ascending Cadence Gestures in Waltzes by Joseph Lanner*, 2017, 4).

I sometimes use a traditional Schenkerian method for pieces with clear focal tones that connect plausibly to rising cadence gestures, but more often I employ a freer model of reading lines and their patterns, a method that generally provides better, more musically sensitive information. The proto-background model is especially helpful when register, along with stable intervals and their transformations, is particularly evident—pre-eighteenth-century modal music being the most prominent instance. Where rising cadence gestures appear but their connections to pitch-design context aren't clear, in the absence of analytic method I have used the simple, familiar model of style statistics and comparison. The introduction of a much larger repertoire is essential to this work, for obvious reasons of sufficient coverage but also to counteract the negative contemporary effects of an ever shrinking canon.

I have written extensively about analytical method in previous essays, especially *Ascending Cadence Gestures in Waltzes by Joseph Lanner* (2017),⁷ "Introduction, section 2," pp. 5-24, but also:

Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century (2016), "Counterpoint and the rising cadence gesture," pp. 5-9.

Rising Gestures, Text Expression, and the Background as Theme (2016), throughout ["Part I: Rising cadence gestures in the nineteenth century"; "Part II: Theoretical questions and analytical practice"; "Part III: Background and theme"].

English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures (2017), "Introduction," pp. 17-23.

See also the introductions to Parts 2a and 2b for discussion of modal ambitus and the positioning of cadences.

⁶ This and the following paragraph are reproduced in edited form from my essay [The Ascending Urlinie \(Journal of Music Theory, 1987\): Studies of Music from the Endnotes](#) (2017).

⁷ See the [Bibliography](#) below for abstracts and links to each of these essays.

Bibliography

This list is in reverse chronological order.

Neumeyer, David. 2019. [Offenbach, Rising Melodic Gestures in Orphée aux Enfers \(1858; rev. 1874\)](#)

Orphée aux Enfers was Jacques Offenbach's first success with a full-scale operetta and remains for many the quintessential representative of the genre. This essay discusses ascending cadence gestures in the original two-act version (1858) and the expanded, four-act version (1874).

Neumeyer, David. 2019. [Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform](#)

This is an index to musical compositions discussed in essays published on this platform since 2010, through 12 January 2019. Many but not all of the pieces listed were also discussed on my blog *Ascending Cadence Gestures in Tonal Music* (on Google's blogspot platform). Taken together, these essays and blog posts document rising cadence figures and some melodic archetypes in a broad range of European music from roughly 1500-1900, including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

Neumeyer, David. 2018. [Offenbach, two one-act operettas: Les deux aveugles \(1855\) and Pomme d'Api \(1873\)](#)

Ascending cadence gestures are common in the repertoire of the operetta and in some early opéras comiques. Composers altered traditional dramatic cadence figures beginning in the mid-1830s, but it was multiple instances in Jacques Offenbach's one-act stage pieces in the mid-1850s that popularized them and turned them into clichés of the musical theater. *Les deux aveugles* (1855) was the composer's first undisputed success. Offenbach returned to the one-act format much later in his career with *Pomme d'Api* (1873). An afterword provides a table of theatrical cadences that bring attention to the upper register.

Neumeyer, David. 2018. [Rounds, Catches, and Canons: Interval Frames and Ascending Figures](#)

The play of register in the compact designs of vocal rounds sets up a structure that is quite amenable to rising cadence figures. Repertoire presented here comes from two general groups of sources: (1) nineteenth-century amateur and school collections, which include both traditional and contemporary rounds; (2) seventeenth-century publications by Thomas Ravenscroft, John Hilton, and Henry Purcell.

Neumeyer, David. 2018. [Johann Strauss, jr., Die Fledermaus: Ascending Cadence Gestures on Stage](#)

Die Fledermaus (1874), today the best-known operetta by Johann Strauss, jr., is also a treasure trove of ascending cadence gestures. This article documents and interprets those multiple instances and their effects.

Neumeyer, David. 2018. [Kingsbury Hymns of Praise: Rising Lines](#)

Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School*. Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co., ©1922. A hymn book from my father's collection. Because of their largely nineteenth century origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.

Neumeyer, David. 2017. [The Ascending Urlinie \(Journal of Music Theory, 1987\): Studies of Music from the Endnotes](#)

In the endnotes to an article published thirty years ago, I list about thirty compositions as representative examples of different forms of the ascending *Urlinie*. This document provides analyses and discussion of all those pieces, as well as additional discussion of two pieces from the

article's main text: Bach, Prelude in C Major, BWV 924 (as compositional exercise); Beethoven, Piano Sonata in Bb major, op. 22, III (rising *Urlinie* and register).

Neumeyer, David. 2017. [Seventeenth-Century Germany and Austria: Ascending Cadence Gestures](#)

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: Supplement 2](#)

Another supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs from late eighteenth and early nineteenth century published sources. Gathered here are an additional 70 examples taken from files downloaded in May and June 2017.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: Supplement](#)

A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#)

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. [Addendum to the Historical Survey, with an Index](#)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both

violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. [Ascending Lines in the Minor Key.](#)

The minor key poses obstacles to rising cadence gestures, and the number of compositions with convincing linear ascents is small. This essay assumes a mostly traditional Schenkerian point of view and studies that limited repertoire of pieces, which includes 17th and early 18th century music relying on the Dorian octave, and compositions by a variety of composers from Johann Walther and Thomas Morley, through François Couperin and Beethoven, to Brahms, Hugo Wolf, and Carl Kiefert.

Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's *Le Châlet* \(1834\).](#)

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. [Scale Degree \$\wedge 6\$ in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical $\wedge 6$; (2) pastoral $\wedge 6$; and (3) non-classical $\wedge 6$. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.](#)

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. [Rising Gestures, Text Expression, and the Background as Theme.](#)

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian *Urfurien* regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music.](#)

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or

tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian *Urlinie*, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#).

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending *Urlinie*," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\wedge 1$. I demonstrated that at least one rising figure, $\wedge 5\text{-}\wedge 6\text{-}\wedge 7\text{-}\wedge 8$, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. [Carl Schachter's Critique of the Rising *Urlinie*](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising *Urlinie*—these can be roughly summarized as the status of $\wedge 6$ and the status of $\wedge 7$. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the *Valses sentimentales*, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Table of Compositions with Rising Lines](#)

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from $\wedge 5$, the other from $\wedge 3$. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#)

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set

was extracted from the article “Rising Lines in Tonal Frameworks of Traditional Tonal Music.” A revised version of this was published in 2016: [link](#).

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987a. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.