

# Coda and Codetta models

## Introduction

The function of a coda is to bring the piece to close, whilst the codetta brings a section, such as the exposition to a close. The two might be the same or the coda might expand upon or add to the codetta.

Codas and codettas usually build up to a series of more emphatic perfect cadences, wind down to a gentle close or a combination of the two. The coda to the first movement of Beethoven Septet adds weight (see 2b) to the end of the piece, but a coda might also be a humorous afterthought like that of Poulenc's trio for Trumpet, Horn and Trombone.

In a common practice piece, it will usually include at least some of the following elements:

- repeated use of a simplified or fragmented version of a motif or theme
- repeated cadences or cadential progressions, for example:
  - **V - I**
  - **I<sup>6/4</sup> - V (cadential six four)**
  - **I<sup>6</sup> - ii<sup>6</sup> - V**
  - **I - IV<sup>6</sup> - V**
  - **I - vi - ii - V**
  - **Aug. 6<sup>th</sup> - V**
- The above progressions with interrupted cadences onto **vi** delaying the final perfect cadence
- pedals with cadential chord progressions over the top (see separate notes on pedals for details):
  - **dominant pedal:** I (as a cadential 6/4), V<sup>7</sup>, V of V (secondary dominant), vii of V, diminished seventh onto dominant (i.e. a semitone below dominant)
  - **tonic pedal:** I, ii, IV, V<sup>7</sup>, vii
- a modified reprise of a key phrase (either stated more emphatically or more quietly)