

Assignments and Drills

Assignment 10.01

The objective of this assignment is identification of motivic material.

Instructions: Label motifs in the example below¹⁶ (M1, M2, etc.). Indicate the presence of any real sequences (REAL SEQ), tonal sequences (TONAL SEQ), false sequences (FALSE SEQ), modified sequences (MOD SEQ), contoural inversion (INV), retrograde motion (RETRO), rhythmic diminution (DIM), and rhythmic augmentation (AUG). In the cases of incomplete statements of a motif, use the designation *motif fragment* (M1 FRAG). The first measure has been completed for you. REFER BACK TO EXAMPLES 10.03 — 10.13 IF NECESSARY.

The musical score consists of three systems of piano music in 4/4 time. The first system shows the beginning of the piece. The first measure is completed and contains a circled motif labeled M1. The second measure contains a circled motif labeled M2. The second system starts at measure 3, and the third system starts at measure 5. The score includes treble and bass staves for each system.

¹⁶ Invention No. 1 in C Major: J. S. Bach, measures 1-7, 1723.

The primary material of an invention is called a motive, which is usually longer than a motif and is not to be confused with motif in this context. The motive of this invention is the combination of motifs 1 and 2.

The objective of this assignment is identification of motivic material.

Instructions: Label motifs (M1, M2, etc.) in the example below.¹⁷ Indicate the presence of any real sequences (REAL SEQ), tonal sequences (TONAL SEQ), false sequences (FALSE SEQ), modified sequences (MOD SEQ), contoural inversion (INV), retrograde motion (RETRO), rhythmic diminution (DIM), and rhythmic augmentation (AUG). In the cases of incomplete statements of a motif, use the designation *motif fragment* (M1 FRAG). REFER BACK TO EXAMPLES 10.03 — 10.13 IF NECESSARY.

The musical score consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: 'Glo - ri - a, in ex - cel - sis De - o! Glo - ri - a, in ex - cel - sis De - O!'. Brackets are drawn under the vocal line in measures 1-4, 5-8, and 9-12, indicating the scope of the assignment.

¹⁷ Angels We Have Heard on High: French carol, lyrics translated by James Chadwick, 1862. Tune name: Gloria. Public Domain.

The objective of this assignment is identification of motivic material.

Instructions: Label motifs (M1, M2, etc.) in the example below.¹⁸ Indicate the presence of any real sequences (REAL SEQ), tonal sequences (TONAL SEQ), false sequences (FALSE SEQ), modified sequences (MOD SEQ), contoural inversion (INV), retrograde motion (RETRO), rhythmic diminution (DIM), and rhythmic augmentation (AUG). In the cases of incomplete statements of a motif, use the designation *motif fragment* (M1 FRAG). REFER BACK TO EXAMPLES 10.03 — 10.13 IF NECESSARY.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The measures are numbered 32 through 42. A consistent sixteenth-note motif is present throughout, often indicated by a '6' below the notes. Dynamic markings include *p*, *cresc.*, *sf*, and *fp*. Measure 37 includes a first ending bracket, and measure 39 includes a second ending bracket.

¹⁸ Piano Sonata No. 16 in G Major (Op. 31, No. 1), third movement (Rondo), measures 32-42: Ludwig van Beethoven, 1803. Public Domain.

The objective of this assignment is identification of motivic material.

Instructions: Label motifs (M1, M2, etc.) in the example below.¹⁹ Indicate the presence of any real sequences (REAL SEQ), tonal sequences (TONAL SEQ), false sequences (FALSE SEQ), modified sequences (MOD SEQ), contoural inversion (INV), retrograde motion (RETRO), rhythmic diminution (DIM), and rhythmic augmentation (AUG). In the cases of incomplete statements of a motif, use the designation *motif fragment* (M1 FRAG). REFER BACK TO EXAMPLES 10.03 — 10.13 IF NECESSARY.

Musical score for the first system, featuring four vocal parts: Cantus, Altus, Tenor, and Bassus. The music is in 4/4 time. The Cantus part begins with a melodic line, while the other parts enter later in the system.

Musical score for the second system, continuing the four vocal parts from the first system. The notation includes various rhythmic values and accidentals.

¹⁹ Motet Lauda Sion (lyrics omitted): Giovanni Pierluigi da Palestrina, circa 1560. Public Domain.

The objective of this assignment is identification of motivic material.

Instructions: Label motifs (M1, M2, etc.) in the example below.²⁰ Indicate the presence of any real sequences (REAL SEQ), tonal sequences (TONAL SEQ), false sequences (FALSE SEQ), modified sequences (MOD SEQ), contoural inversion (INV), retrograde motion (RETRO), rhythmic diminution (DIM), and rhythmic augmentation (AUG). In the cases of incomplete statements of a motif, use the designation *motif fragment* (M1 FRAG).

REFER BACK TO EXAMPLES 10.03 — 10.13 IF NECESSARY.

The image shows three systems of musical notation for a chorale prelude. The first system is in 4/4 time, the second in 3/4, and the third in 2/4. Each system consists of a grand staff with treble and bass clefs. The notation includes various rhythmic values, accidentals, and dynamic markings like accents and slurs.

²⁰ Chorale prelude Warum solit ich mich den grämen (version 1): Johann Walther, circa 1715. Public Domain. A chorale prelude is a polyphonic arrangement for organ of a cantus firmus (pre-existing melody). The simple cantus firmus for this chorale prelude is shown here.

The image shows a single line of musical notation representing the simple cantus firmus for the chorale prelude. It is in C major, common time, and consists of a single melodic line with various rhythmic values and accidentals.

The objective of this assignment is identification of periods.

Instructions: Examine each melody below to see if a period is present. If so, identify the type (parallel or contrasting). If not, do nothing. REFER BACK TO EXAMPLES 10.14 — 10.15 IF NECESSARY.

1. 

6. 

2. 

7. 

3. 

8. 

4. 

9. 

5. 

10. 

Composition Project

Assignment 10.07

Instructions: Compose an original piece of music *for piano* as follows:

- Homophonic texture, with melody in the right hand and accompaniment in the left (utilize one of the piano styles exemplified in examples 10.18—10.25)
- Motifs present
- Range of melody between a 6th and 10th
- Melody primarily stepwise
- Melodic nonharmonic tones used intentionally according to function (no free tones)
- Period construction
- Traditional cadences
- Strong harmonic rhythm
- Strong harmonic progressions, no retrogressions
- Tempo, dynamics, articulation included
- Minimum 16 measures in length

Questions for Review

1. Define the following terms:
 - a. motif
 - b. sequence
 - c. real sequence
 - d. tonal sequence
 - e. false sequence
 - f. modified sequence
 - g. contoural inversion
 - h. retrograde motion
 - i. retrograde inversion
 - j. phrase
 - k. period
 - l. contrasting period
 - m. parallel period
 - n. texture
 - o. block chords
 - p. broken chords
 - q. Alberti bass

2. Can monophony exist when more than one voice is present?

3. Explain the differences between analyses in the foreground, middle ground, and background.

4. Explain what is meant by *homorhythmic texture*.