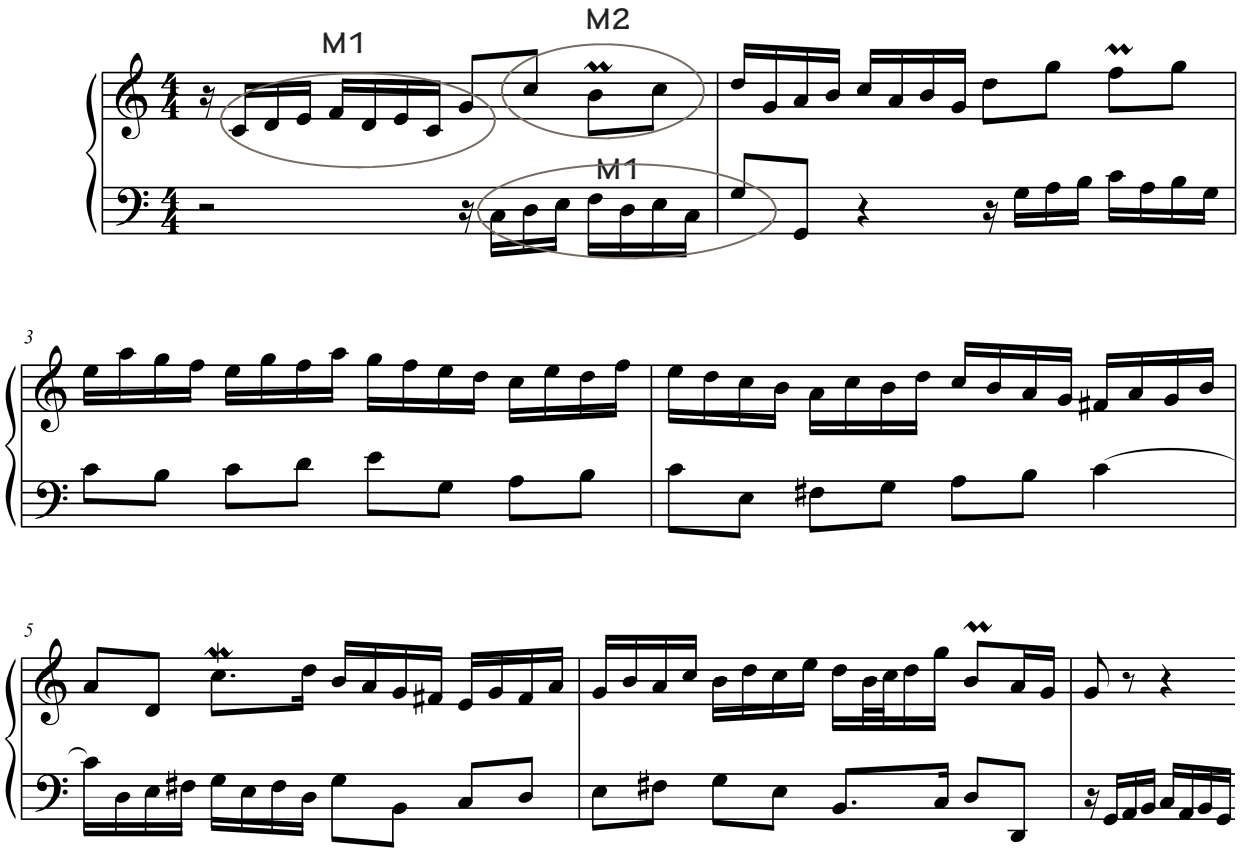
Assignments and Drills

Assignment 10.01

The objective of this assignment is identification of motivic material.

Instructions: Label motifs in the example below[16] (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.

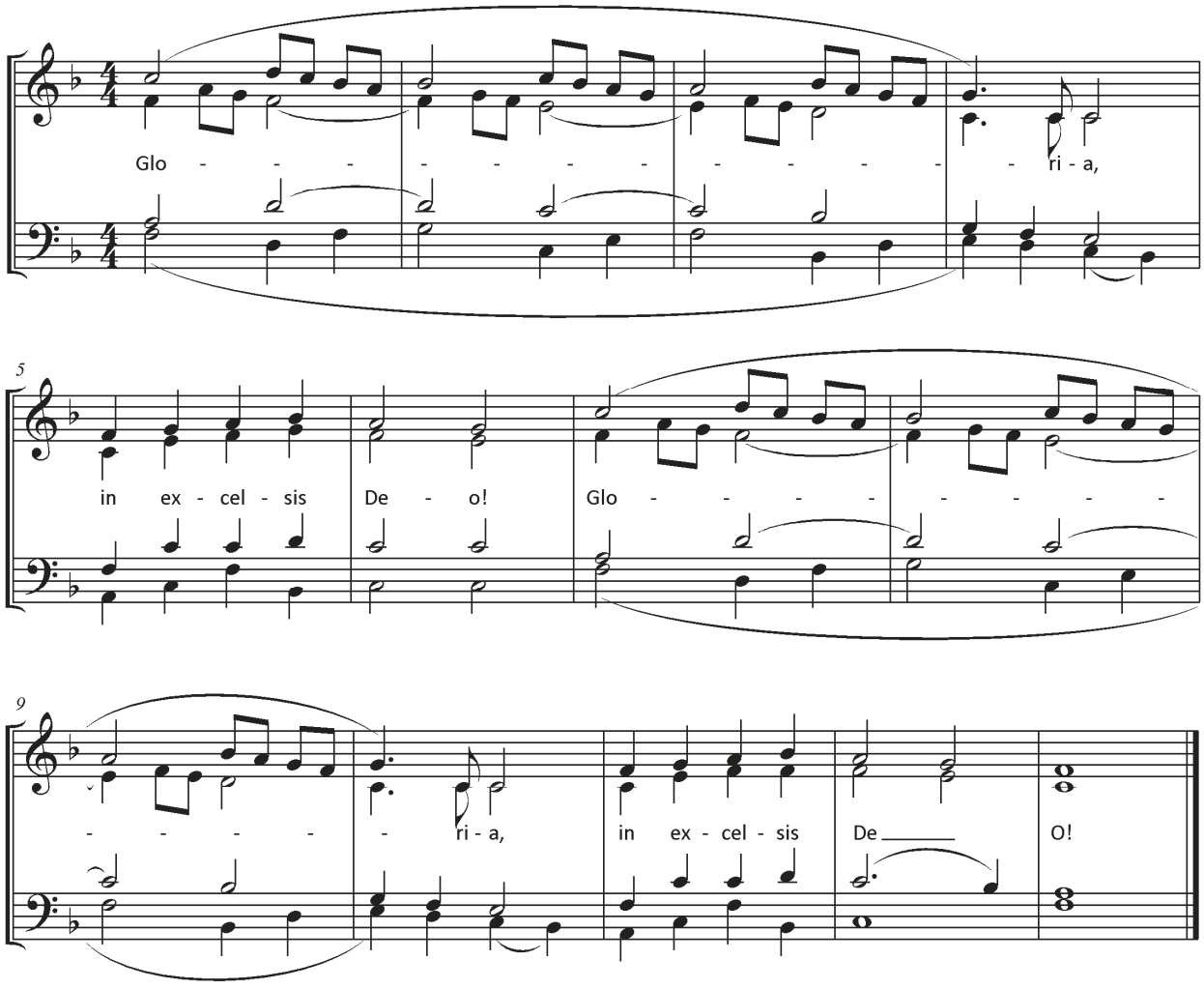


[16] Invention No. 1 in C Major: *J. S. Bach, measures 1-7, 1723.*
The primary material of an invention is called a motive*, which is usually longer than a motif and is not to be confused with motif in this context. The* motive *of this invention is the combination of motifs 1 and 2.*

Assignment 10.02

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.

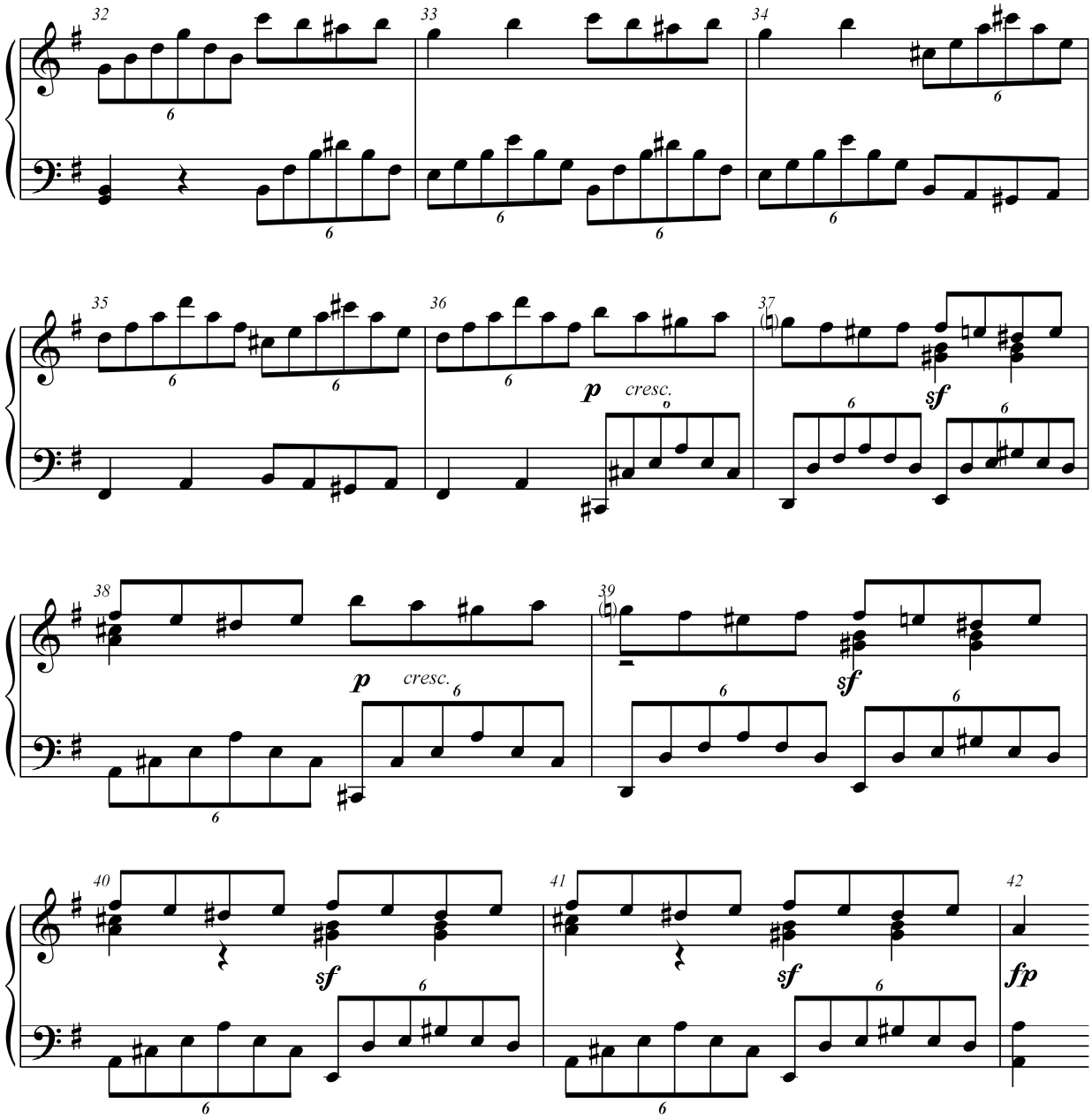


[17] Angels We Have Heard on High: *French carol, lyrics translated by James Chadwick, 1862. Tune name*: Gloria. *Public Domain.*

Assignment 10.03

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.

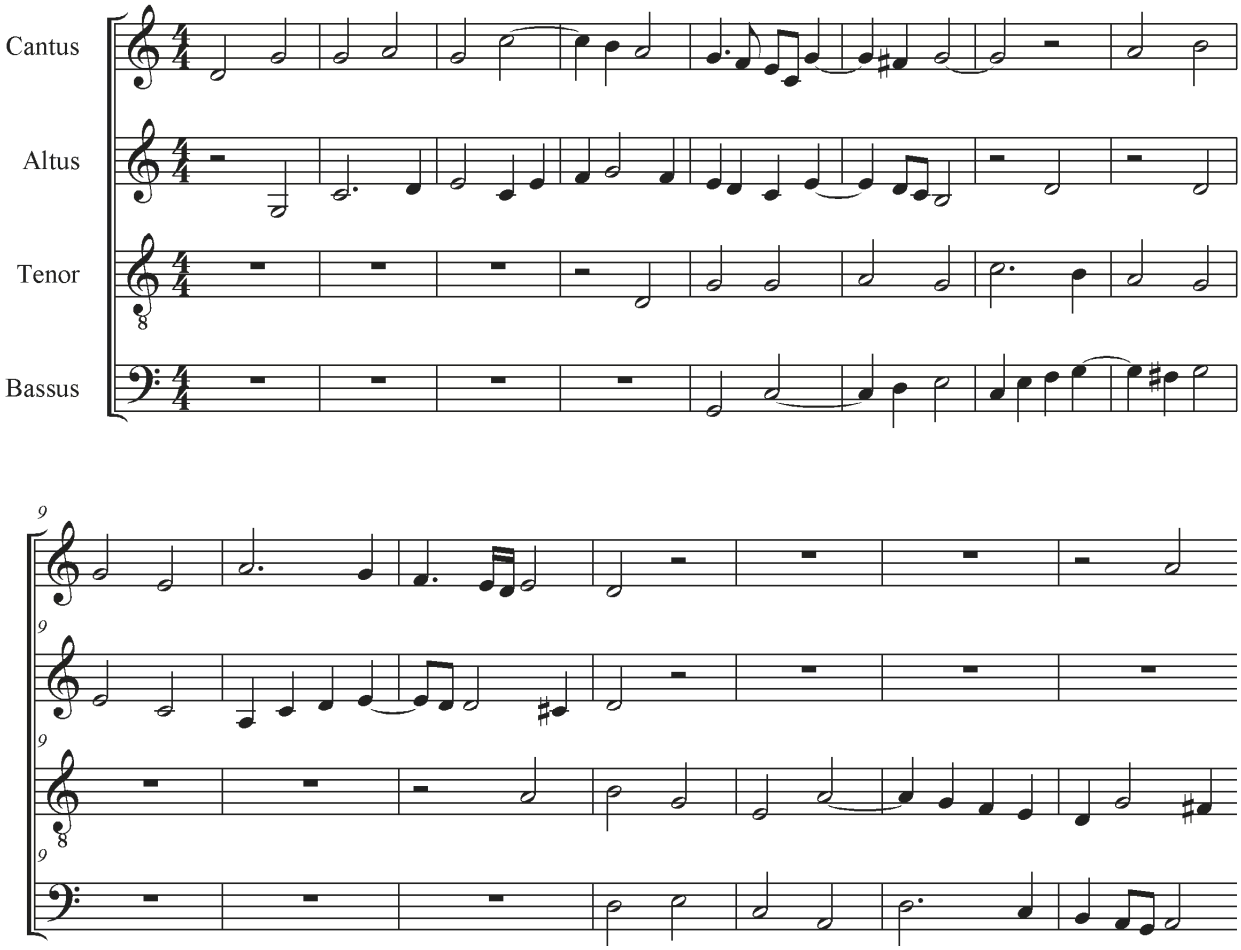


[18] Piano Sonata No. 16 in G Major (Op. 31, No. 1), third movement (Rondo), measures 32-42: *Ludwig van Beethoven, 1803*. *Public Domain.*

Assignment 10.04

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.



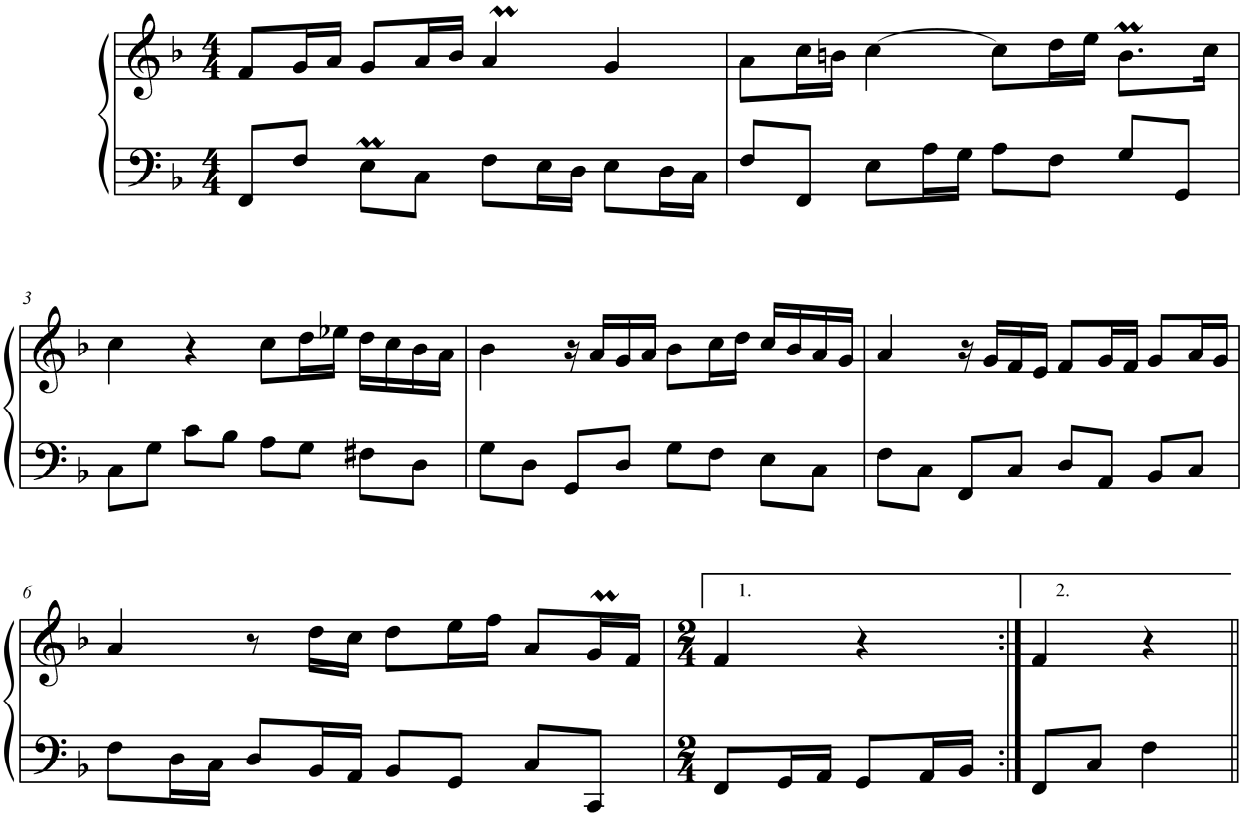
[19] *Motet* Lauda Sion (lyrics omitted): *Giovanni Pierluigi da Palestrina, circa 1560. Public Domain.*

Assignment 10.05

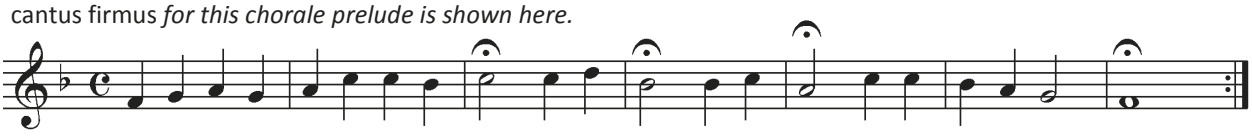
The objective of this assignment is identification of motivic material.

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.



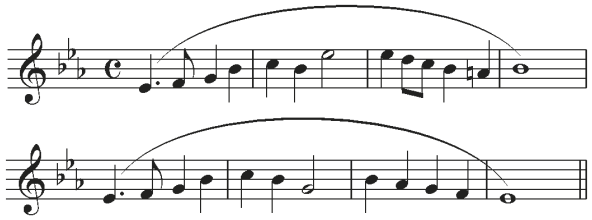
[20] *Chorale prelude* Warum solit ich mich den grämen (version 1): *Johann Walther, circa 1715*. *Public Domain. A* chorale prelude *is a polyphonic arrangement for organ of a* cantus firmus *(pre-existing melody). The simple* cantus firmus *for this chorale prelude is shown here.*

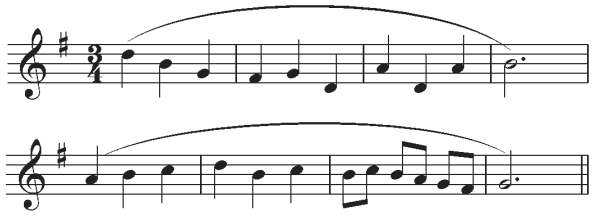


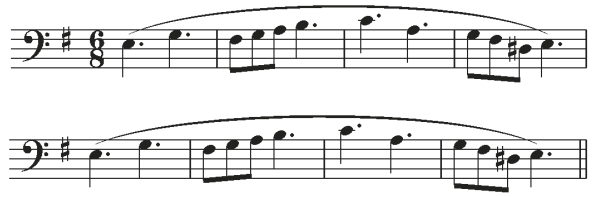
Assignment 10.06

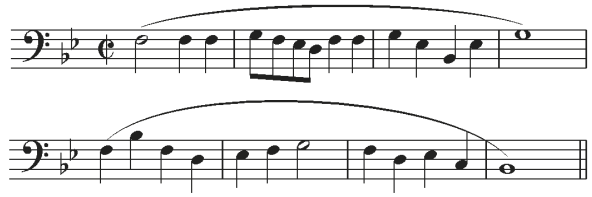
The objective of this assignment is identification of periods.

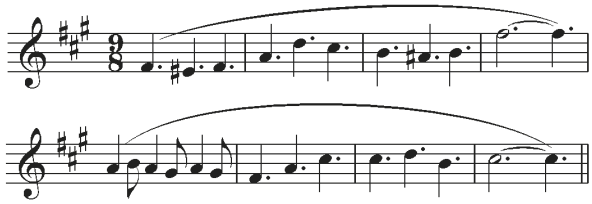
Instructions: Examine each melody below to see if a period is present. If so, identify the type (parallel or contrasting). If not, do nothing. REFER BACK TO EXAMPLES 10.14 — 10.15 IF NECESSARY.

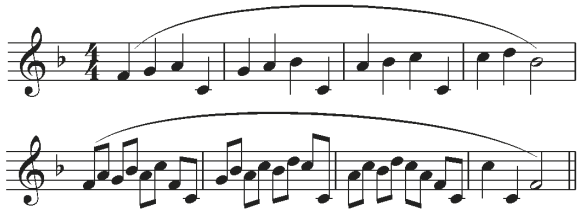
1. 

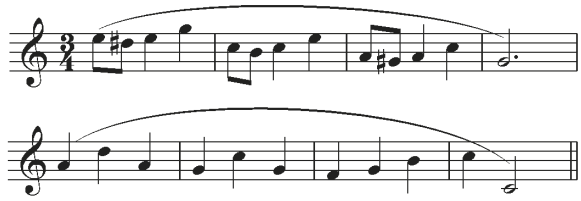
2. 

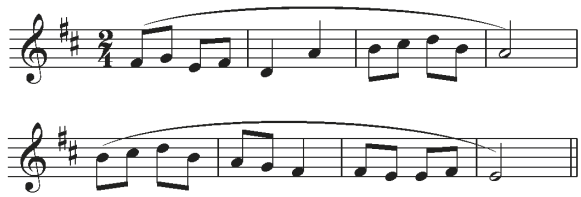
3. 

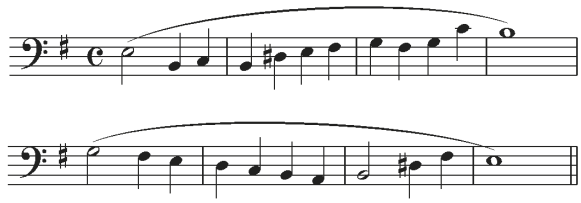
4. 

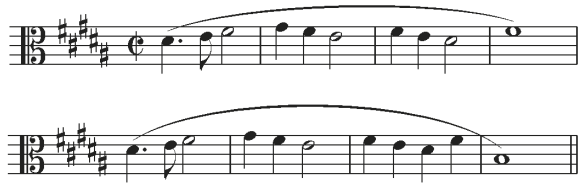
5. 

6. 

7. 

8. 

9. 

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 6^{th} and 10^{th}
- 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*.