Form and Analysis
Day 5

Patterns!

Motive

Smallest identifiable musical idea

Short melodic fragment used as a constructive element

- Must be used at least twice
- As short as two notes
- Rarely more than 6 or 7 notes

Characterized by contour and rhythm

- The two are separable
- Contour: interval content (up M2, up M2, down P5, e.g.)
- Characterized by metric placement

Using motives (as foundation of melodic construction):

Repeat!

Sequence: repetition of an idea gradually descending or ascending

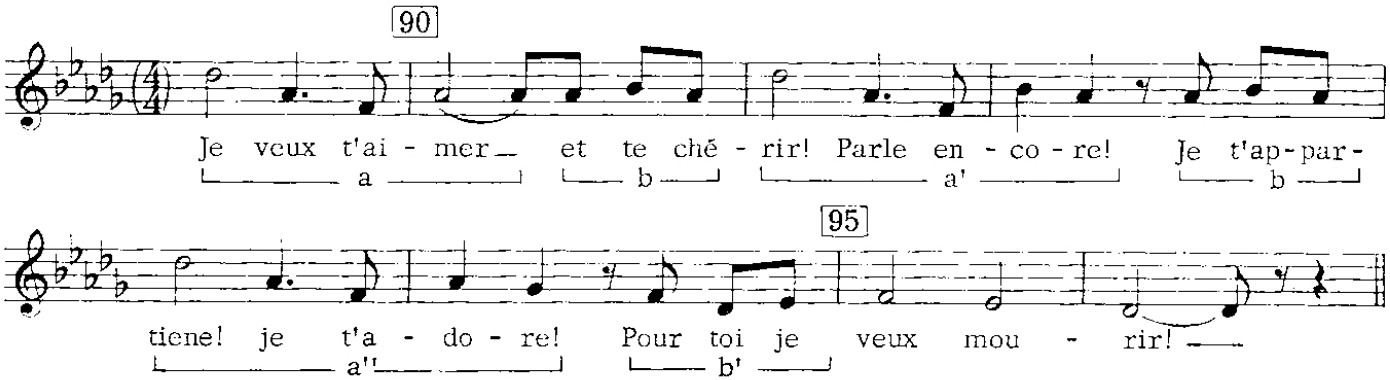
Change of interval

Variation:

- Ornamentation
- Invert: take each interval in opposite direction
  - Keep exact intervals: real inversion
  - Alter intervals to stay in a key: tonal inversion
- Retrograde: start from end, go backwards

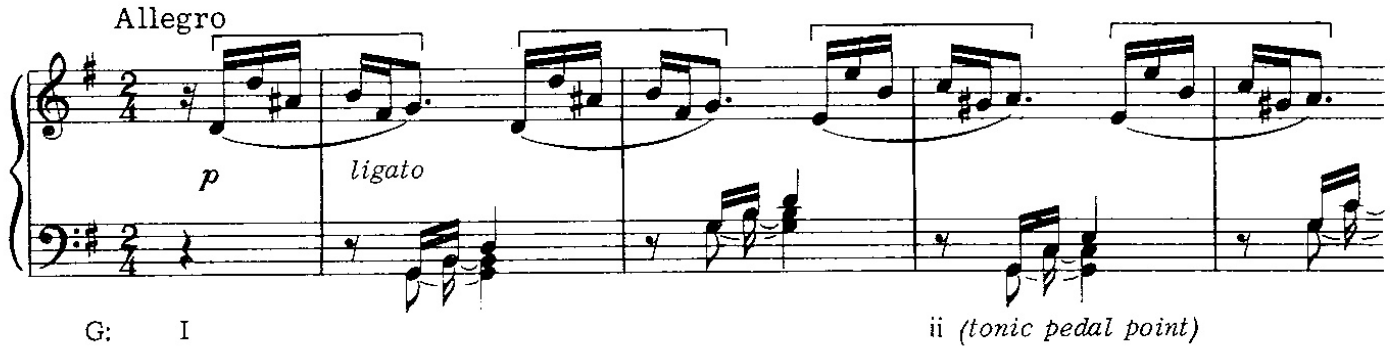
Example 3–5

GOUNOD: *Faust,* Duet, *"Il se fait tard"*



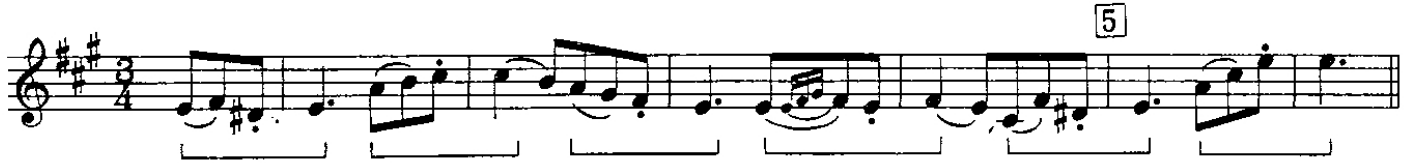
Example 3–6

BEETHOVEN: *Sonata, Op. 14, No. 2,* First Movement



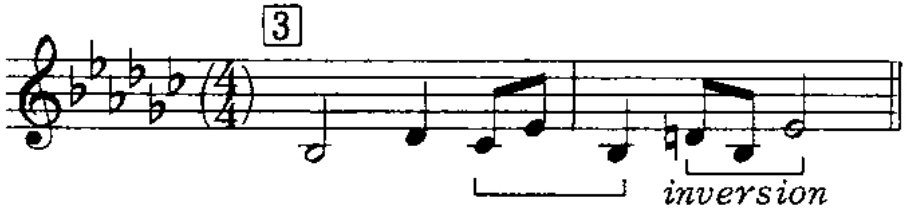
Example 3–7

SCHUBERT: *Sonata, Op. 53,* Second Movement



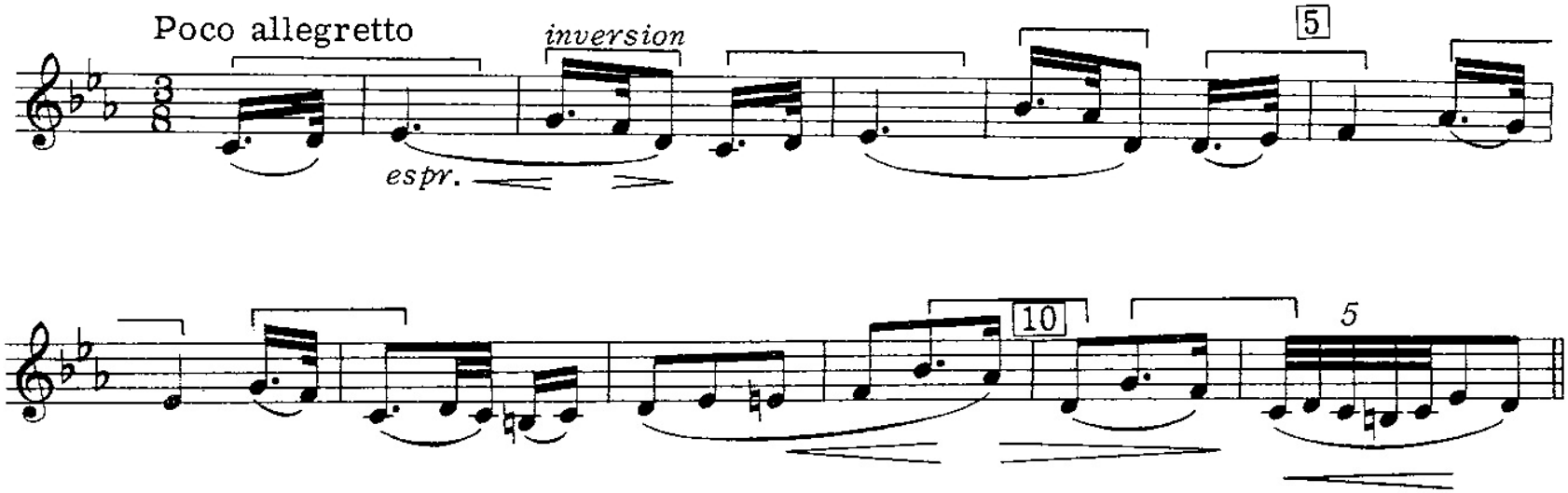
Example 3–8

STRAVINSKY: *L'Oiseau de feu, Berceuse*



Example 3–9

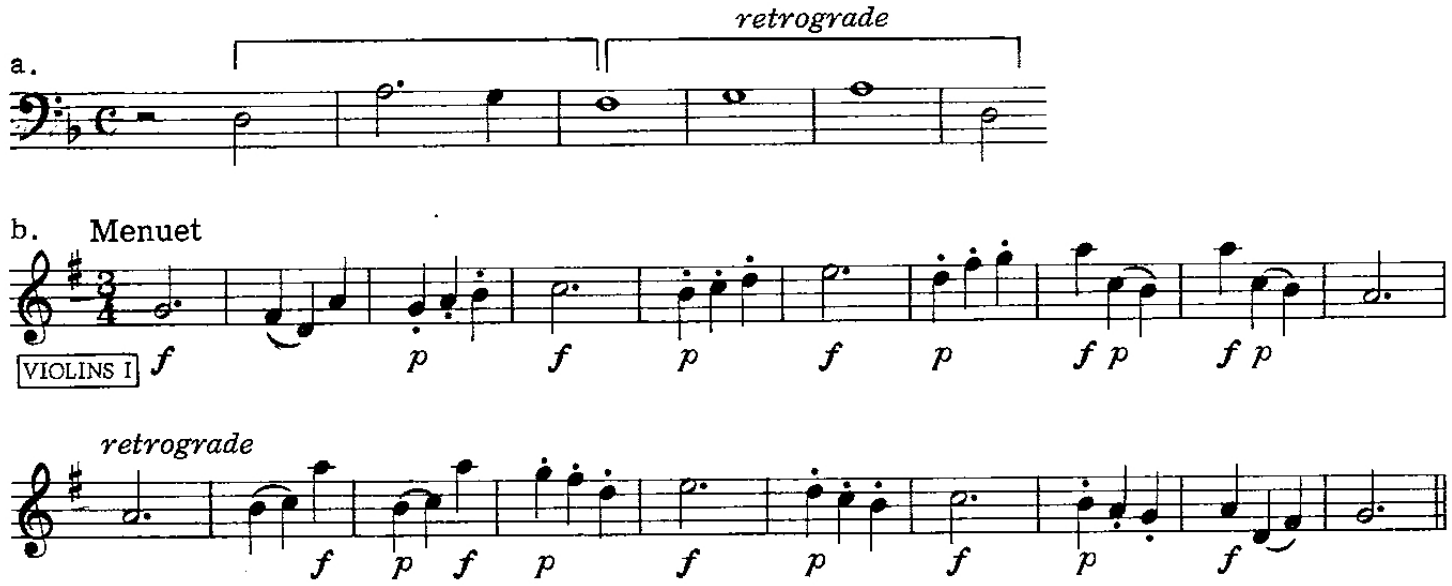
BRAHMS: *Symphony No. 3*, Third Movement



Example 3–11

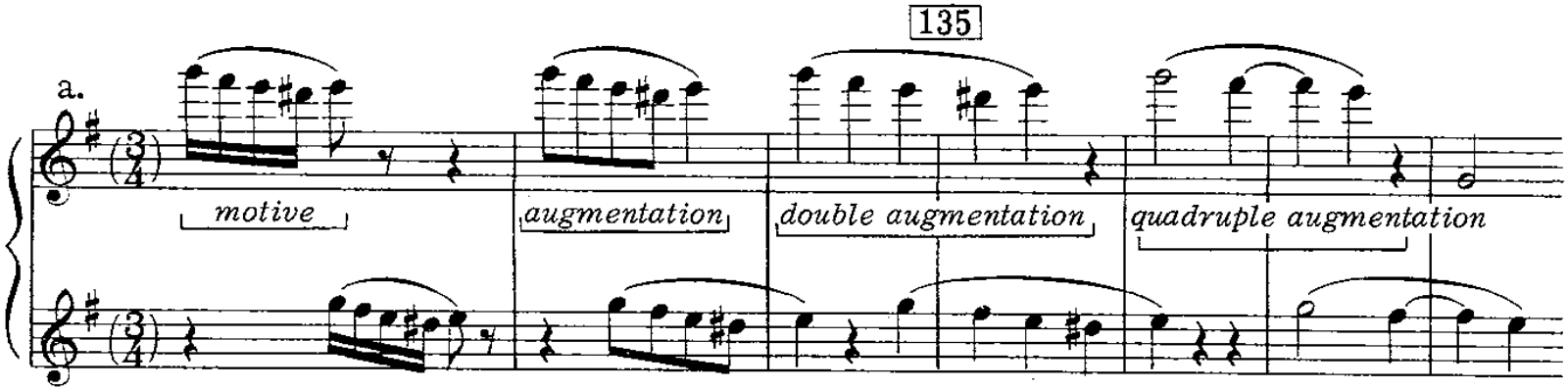
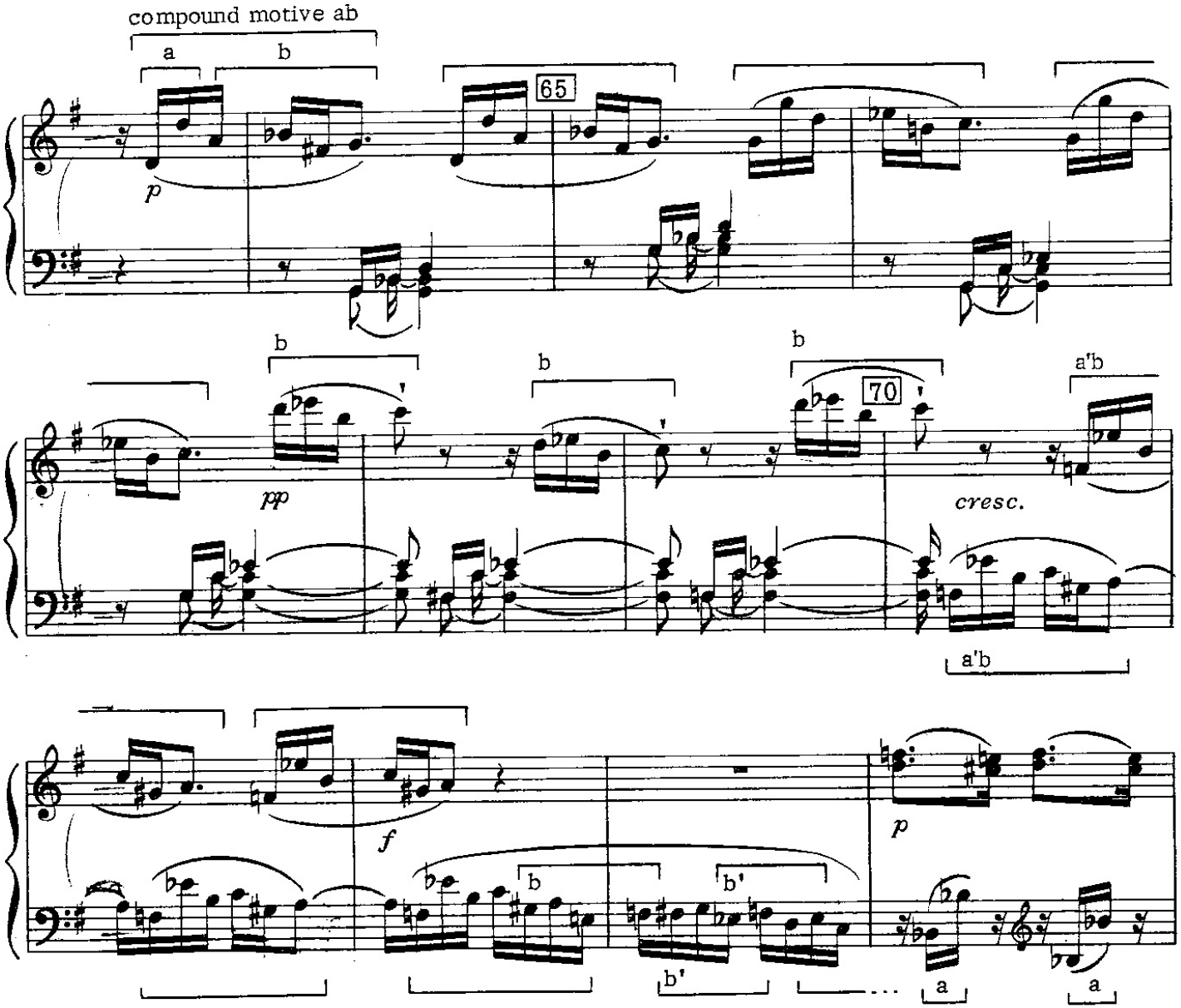
a. BACH: *Art of the Fugue, Contrapunctus No. 19*

b. HAYDN: *Symphony No. 47,* Third Movement



Augmentation: multiplying rhythmic values (Standard)
(modern era: augment by addition values)

Diminution: diminishing duration through division



Compound motive: a motive whose two parts are each developed independently