

- Phrases are made up of motives. Variations on**
- ◆ **motives can be generated through melodic or rhythmic procedures (also called motivic transformation or motivic development).**

- It is modifying a motive so that in a new context**
- ◆ **it is different but yet made of the same elements**

**In order for a portion of music to be considered a phrase it must have a cadence.**

# Motive

- Also called: motif, cell, fragment or figure
- The smallest rhythmically, melodically or harmonically significant musical idea
- Used as compositional building blocks



Ludwig Van Beethoven's 5th Symphony in C Minor  
<https://www.youtube.com/watch?v=fOk8Tm815IE>



**In this piece by Beethoven's student, Carl Czerny uses the motive throughout, even turning it upside down (measures 5 and 6).**



# Prelude in C

from *The Well Tempered Clavier, Book One*

Andante

J. S. Bach

*p*

2 1

2 1

*Ped. simile*

*mf*

3 1

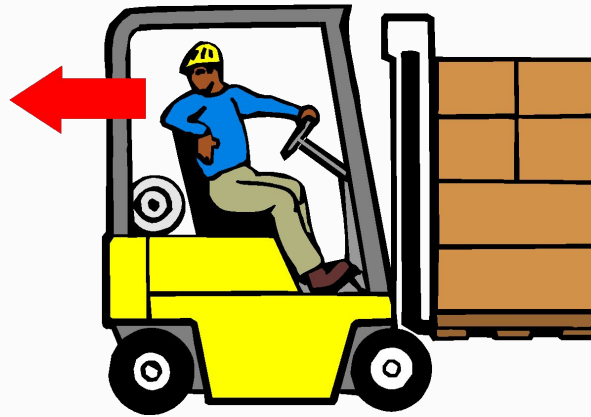
2 1

*Ped. simile*



## Melodic Procedures

- **Melodic procedures are devices used to manipulate motives and phrases within a composition.**



- The motive or phrase is **EXACTLY** repeated backwards (from the end to the beginning).



Original form of motif



Retrograde form





# Inversion



- **The phrase or motive is repeated upside down from the original. It moves in the opposite direction by the same diatonic interval. It is a "horizontal mirror image"; rising intervals become falling intervals, etc.**



# Literal Repetition

- **A literal repetition is an exact repetition of a musical passage is often indicated by the use of a repeat sign, or the instructions da capo or dal segno.**

# Happy Birthday for Repeat

With spirit!



Hap - py Birth - day to you,  
Hap - py Birth - day  
Hap - py



to you,  
you.  
2nd time Fine



Birth - day Birth - day Re - peat,



Hap - py to D.S.





## Sequence

- **The original motive is repeated starting on a different pitch. There must be at least two adjacent appearances of the sequenced motive.**
- **\*also called SEQUENTIAL REPETITION - repeating the same melodic or harmonic element two or three times, transposed to different pitch levels**



## Melodic Sequence

- **Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size; for instance a sequence up a third, if continued will be followed by additional transpositions up a third. Melodic sequence may occur with a corresponding harmonic sequence.**



## Harmonic Sequence

**Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size; for instance a sequence up a third, if continued will be followed by additional transpositions up a third. Harmonic sequence may occur with a corresponding melodic sequence.**

# Refrain from "Angels We Have Heard on High"

*Instances of melodic/harmonic sequence*

*melodic: 1st* *2nd* *3rd*

*harmonic: 1st* *2nd* *3rd*

The image displays a musical score for the refrain of "Angels We Have Heard on High" in C major, 3/4 time. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the harmony. The melody is marked with three instances of a melodic sequence, labeled "1st", "2nd", and "3rd". Each instance consists of a half note followed by a quarter note, then a beamed eighth-note triplet, and finally a quarter note. The harmony is marked with three instances of a harmonic sequence, also labeled "1st", "2nd", and "3rd". Each instance consists of a half note followed by a quarter note, then a beamed eighth-note triplet, and finally a quarter note. The harmonic sequence is a simple triad in the bass clef.



*Faschingsschwank aus Wien, op. 26, no. 3: Scherzino*

Schumann

The image displays a musical score for the piece "Faschingsschwank aus Wien, op. 26, no. 3: Scherzino" by Robert Schumann. The score is presented in two systems, each consisting of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The second system continues the piece with similar rhythmic and melodic motifs. The notation is clear and legible, typical of a standard musical score.

# Transposition

The diagram illustrates the process of transposing a musical motive. At the top, a musical staff shows a motive in F major (one flat) with the text "Original key is F major." Below this, two paths are shown:

- Left Path:** An arrow points to a staff with four notes (F, A, C, E) and arrows labeled 1, 2, 3, 4 pointing to each note. Below it is the text "Move the key and every note up a perfect fourth." A second arrow points to a staff showing the transposed motive in B flat major (two flats), with the text "New key is B flat major."
- Right Path:** An arrow points to a staff with three notes (F, A, C) and arrows labeled 1, 2, 3 pointing to each note. Below it is the text "Move the key and every note down a minor third." A second arrow points to a staff showing the transposed motive in D major (two sharps), with the text "New key is D major."

- In music, transposition refers to the process or operation of moving the motive up or down in pitch by a constant interval.

# Octave Displacement

**Octave displacement is placing notes in different octaves. You don't have to follow a particular order.**

1 2

T  
A  
B

3 5 8 5 4 7 | 8 5 8 5 5 7 3

The image displays a musical score for Bach's Invention No. 1 in C Major, featuring two staves: a treble clef staff and a bass clef staff. The score is annotated with various labels and brackets indicating motivic development. In the treble staff, the first two measures are labeled 'motive inversion' with brackets above them. The third measure contains a fermata. The fourth and fifth measures are also labeled 'motive inversion' with brackets above them. The sixth and seventh measures are labeled 'b- inverted' with brackets above them. In the bass staff, the first measure is labeled 'a- augmented' with a bracket below it. The second measure is labeled 'motive' with a bracket below it. The third and fourth measures are labeled 'a- augmented' with a bracket below them. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Analysis of Motivic Development- Bach's Invention No. 1 in C Major  
<https://www.youtube.com/watch?v=x33NihQShyw>