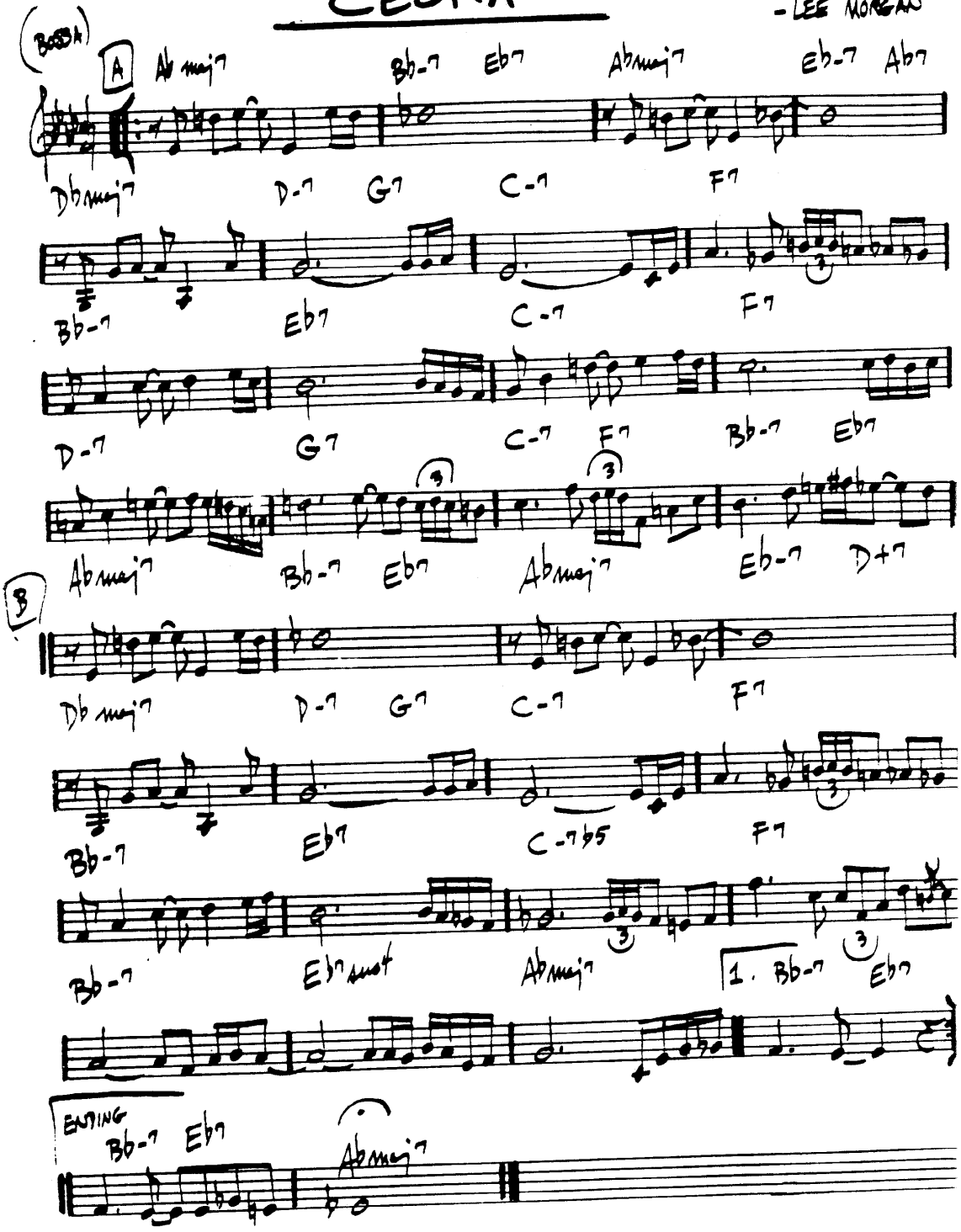
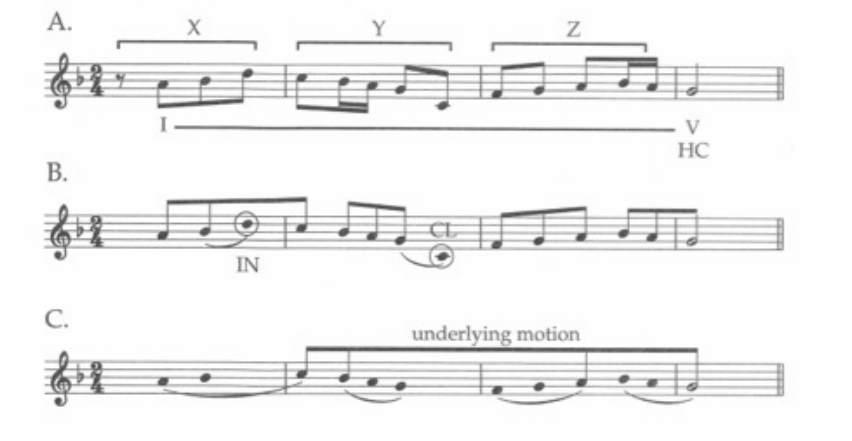
CEORA

- LEE MORGAN



Beethoven, Symphony no. 6 in F major, op. 68, *Allegro ma non troppo*



EXAMPLE 3.3 Bach, Prelude in C major, from *The Well-Tempered Clavier*, Book I

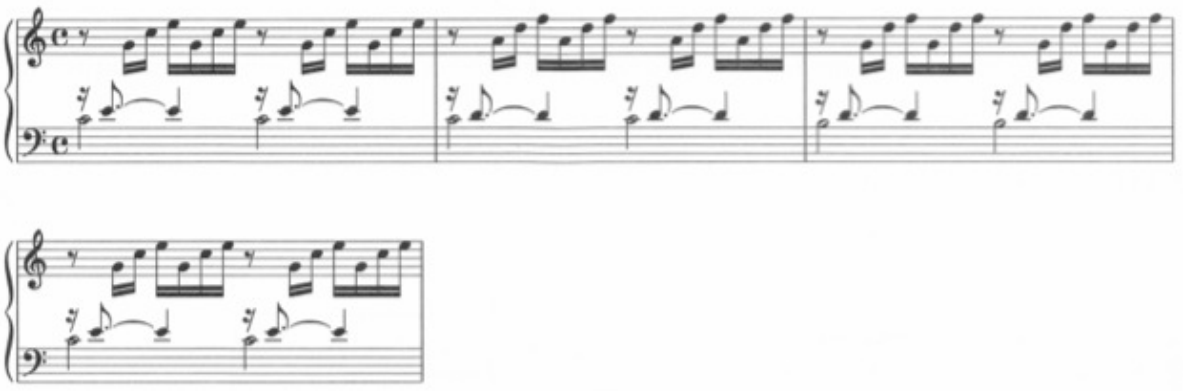


Figure 3: Is this a motive?

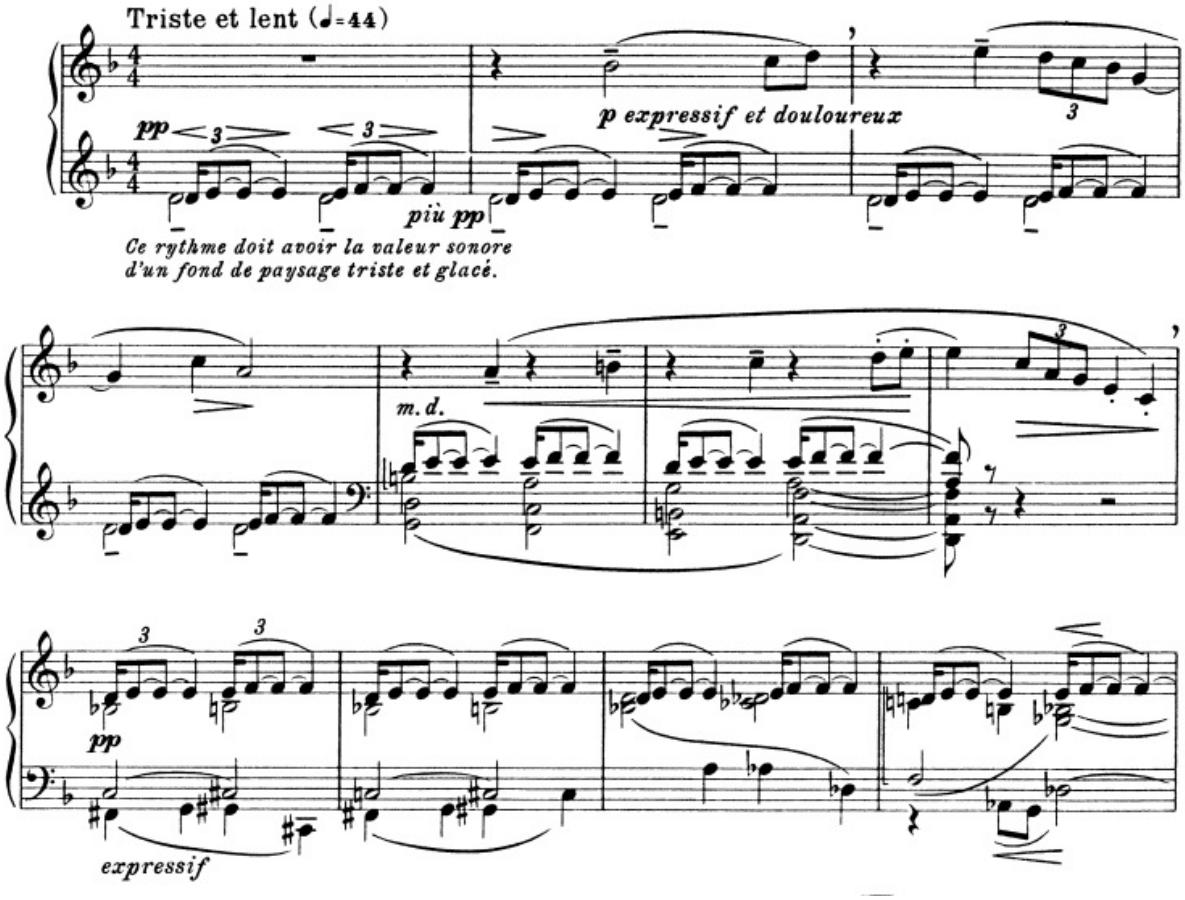


Figure 4: Debussy's "Des pas sur la neige", from the first book of Preludes

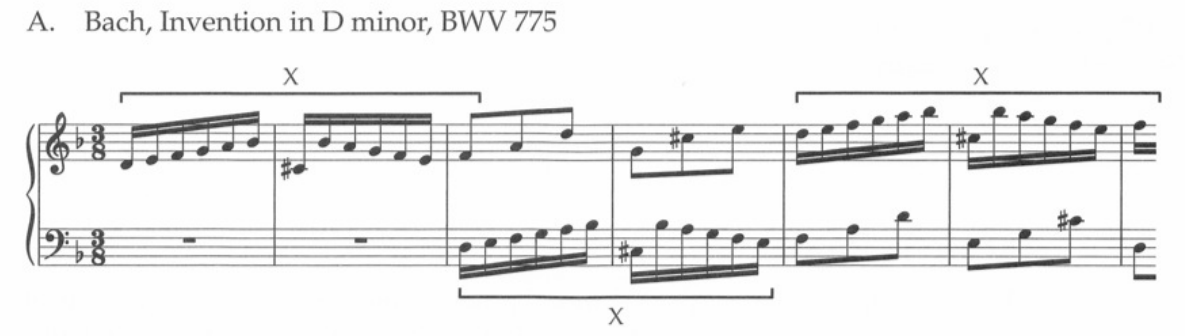


Figure 5: Imitation of a motive in a Bach Invention

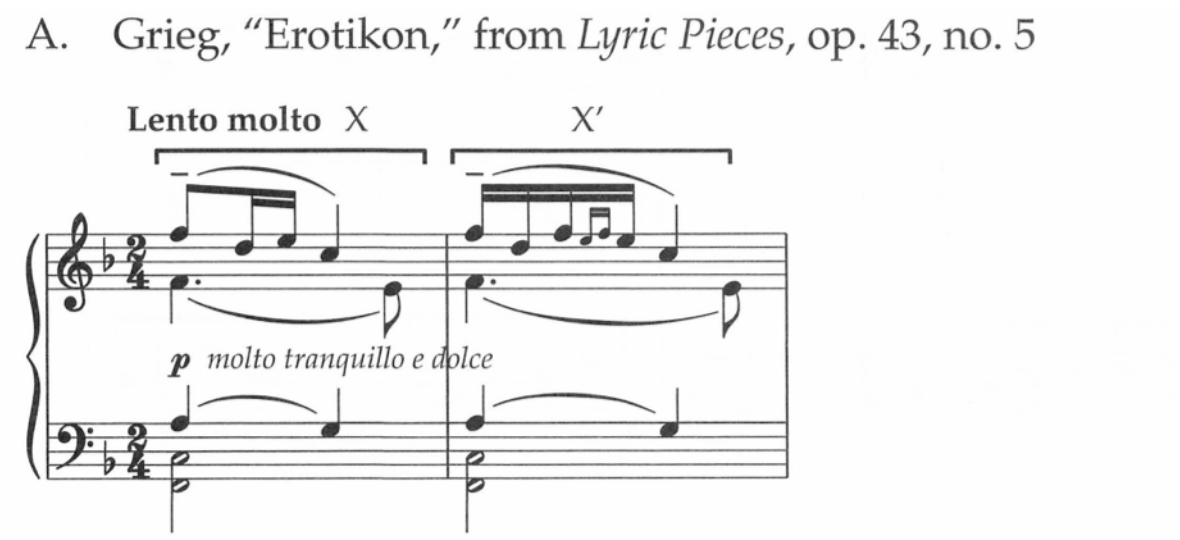


Figure 6: Grieg's "Erotikon" from his Lyric Pieces is an obvious example of this, using grace notes.

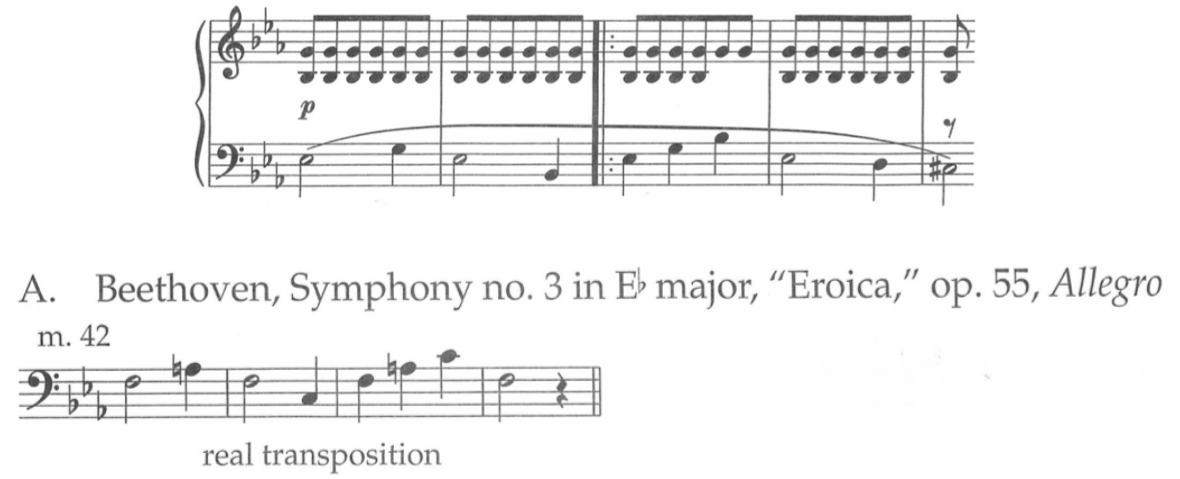


Figure 7: The "hero" theme in the bass clef is transposed (by real transposition) in the bottom example.

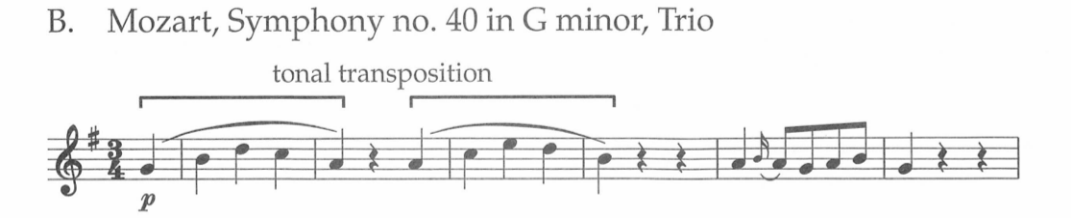


Figure 8: An example of tonal transposition in Mozart's Symphony No.40

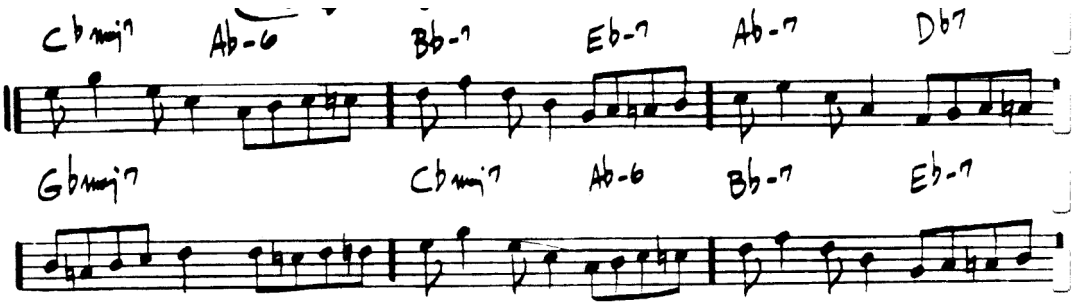


Figure 9: The "B" section of "Take Five" by Paul Desmond and Dave Brubeck.

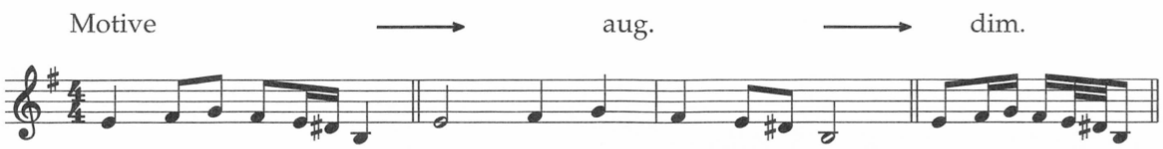


Figure 10: Example of Augmentation and Diminution (Laitz, pg. 782)

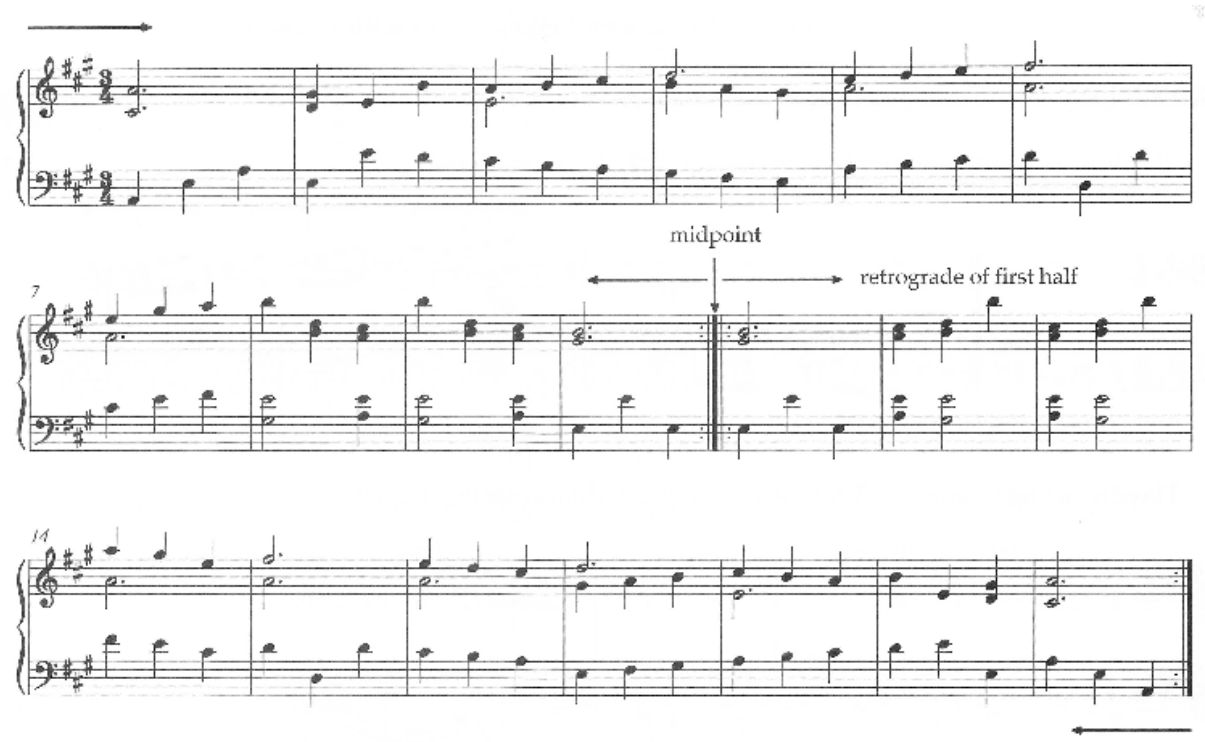
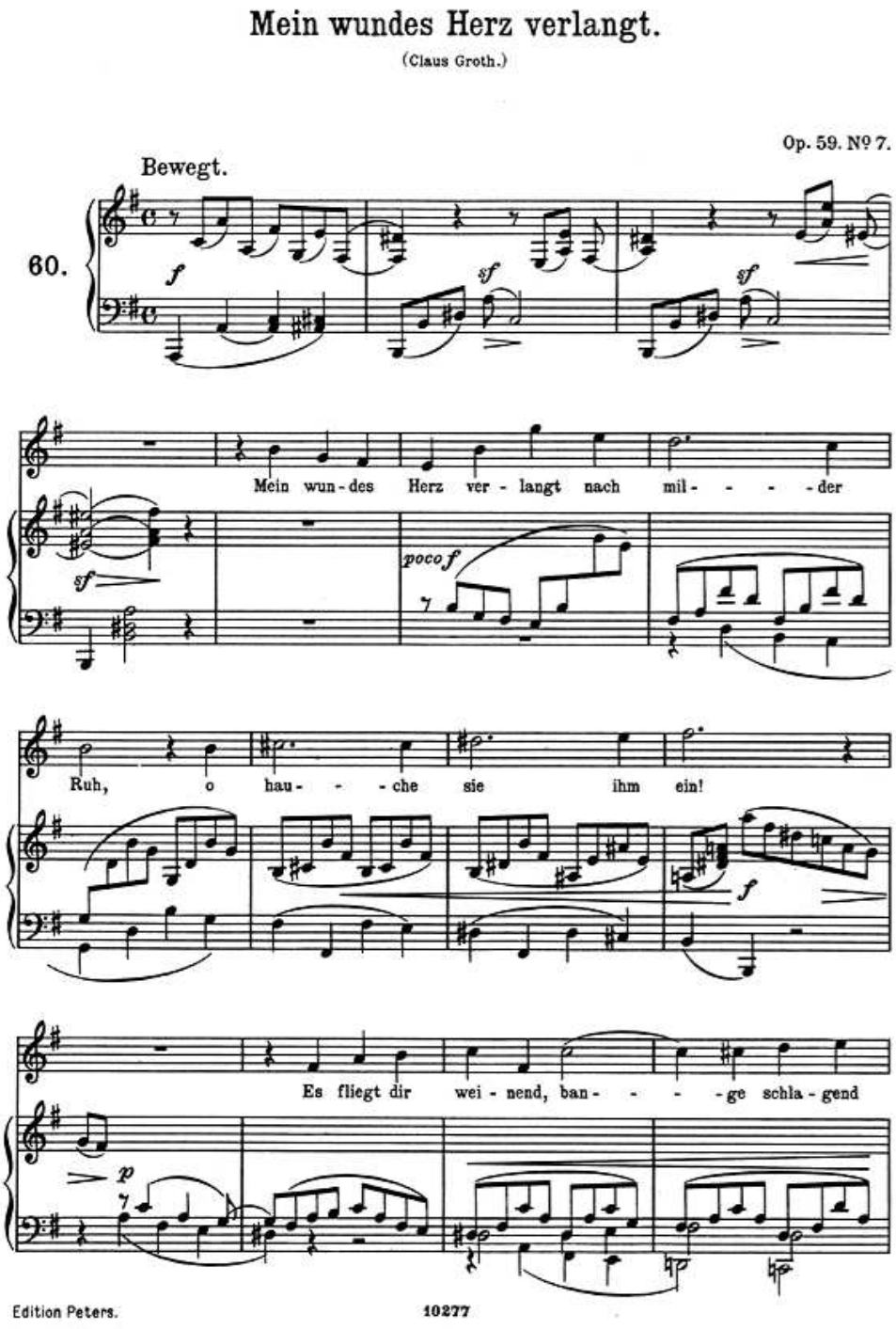


Figure 11: Example of Retrograde usage in Haydn's Piano Sonata in A Major.

Exercise

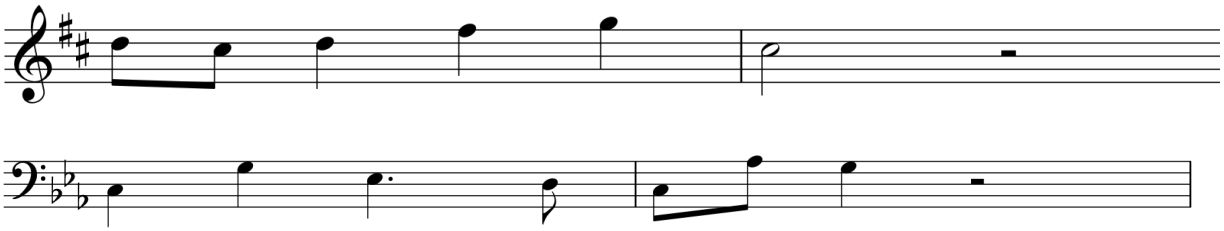
Perform a motivic analysis on the following Brahms piece (the opening to "Mein wundes Herz", op.59, no.7)



Exercise 1: Provide a motivic analysis of this Brahms excerpt.

Assignment

For **Next Tuesday**: take two of the following melodies and elaborate them into a small 8-measure "piece." Avoid parallel fifths and octaves. You can write for SATB or Piano.



For **Next Thursday**: Perform a motivic analysis of the first movement (Adagio) of Mozart, Sonata no.4 in E-flat, K.282. Simply identify the the primary themes, and transformations that they might undergo. Provide a photocopy of an annotated score, or a document with your own (Finale, Sibelius, etc.) demonstrations.