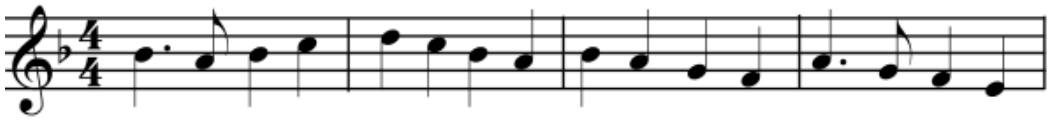
Day 22 – Motives, Sequences, and Phrases

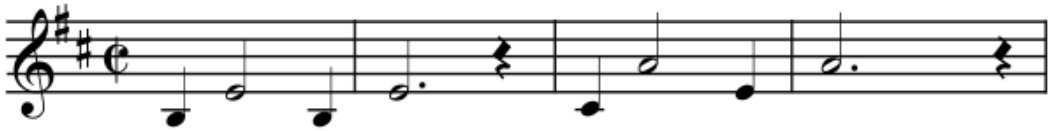
Vocabulary Unit 3D

133. Conjunct Motion
134. Disjunct Motion
135. Motive
136. Rhythmic motive
137. Literal Repetition
138. Motivic transformation
139. Sequence
140. Real sequence
141. Tonal Sequence
142. Sequential Repetition
143. Phrase
144. Repeated phrases
145. Antecedent
146. Consequent
147. Period
148. Parallel period
149. Contrasting period
150. Double period

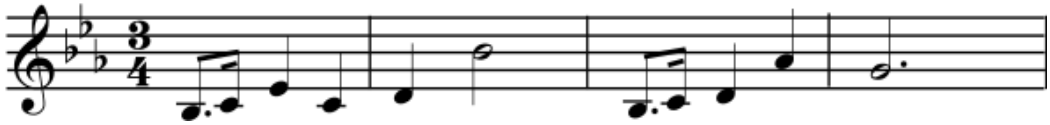
133. Conjunct Motion



134. Disjunct Motion

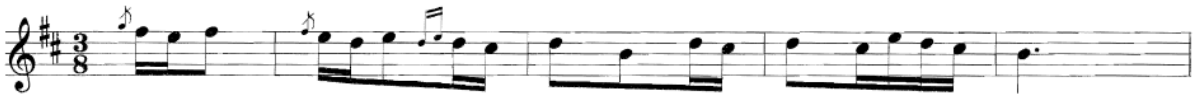


Mixed

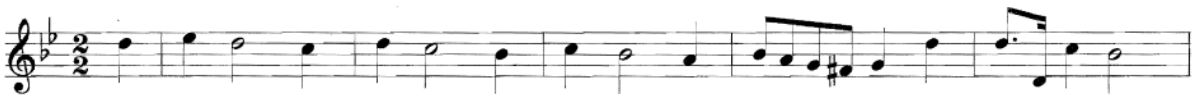


135. Motive

Rimsky-Korsakoff: *Scheherazade,* op. 35.

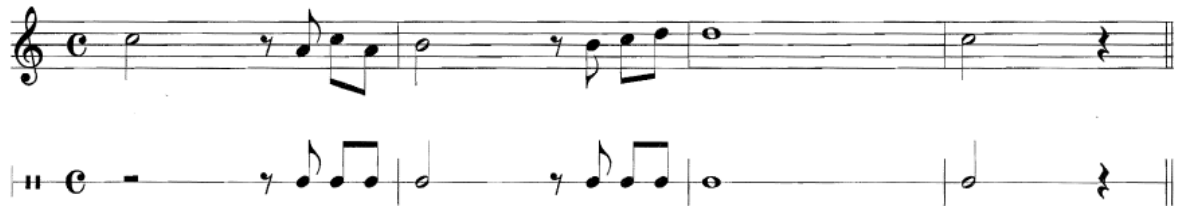


Rameau: *Dardanus.*

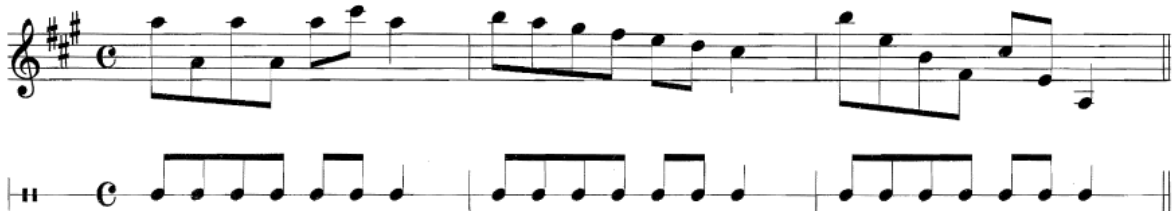


136. Rhythmic motive

Paul Anka: "My Way" 1967, 1969.

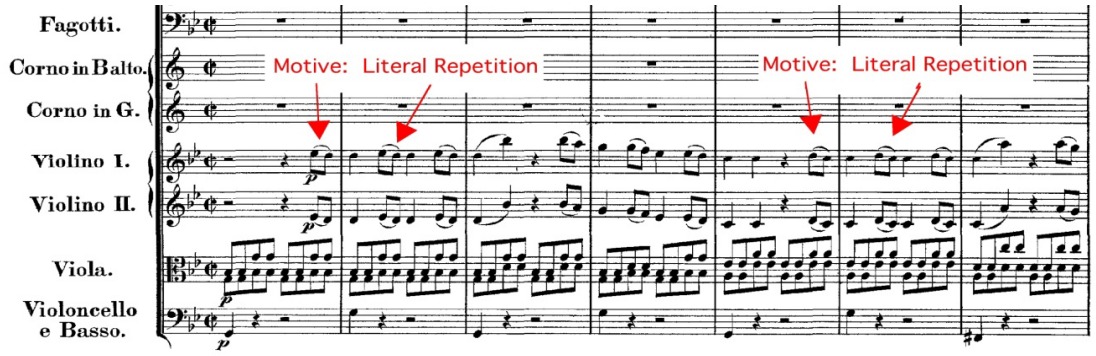


Copland: *Appalachian Spring,* m. 80–82.

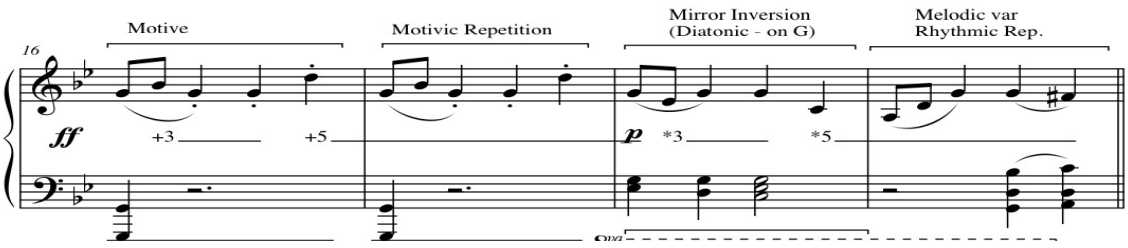


138. Literal Repetition

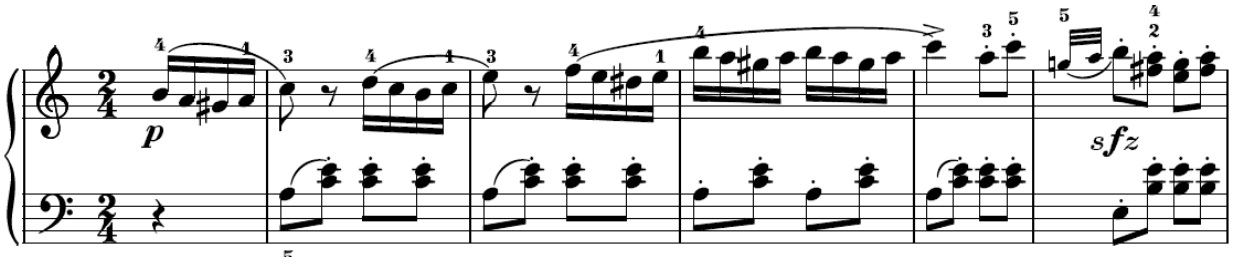
Mozart
Symphony No. 40
in G minor
K. 550



138. Motivic Transformation



139. Sequence



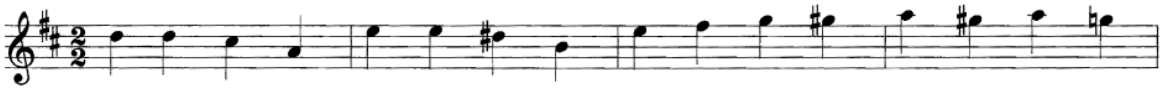
RULES For SEQUENCES:

1.

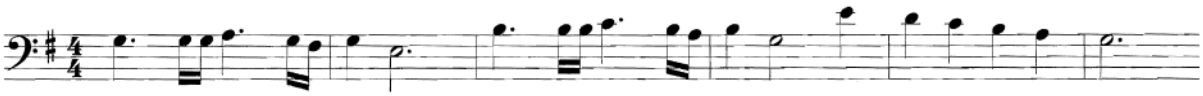
2.

3.

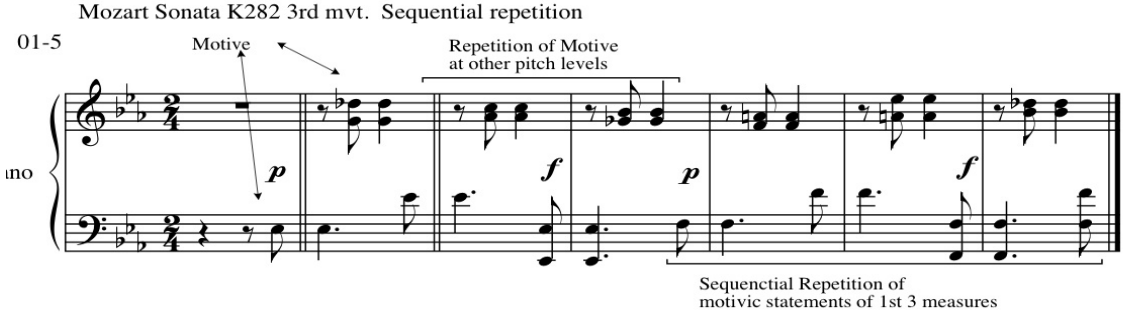
140. Real Sequence



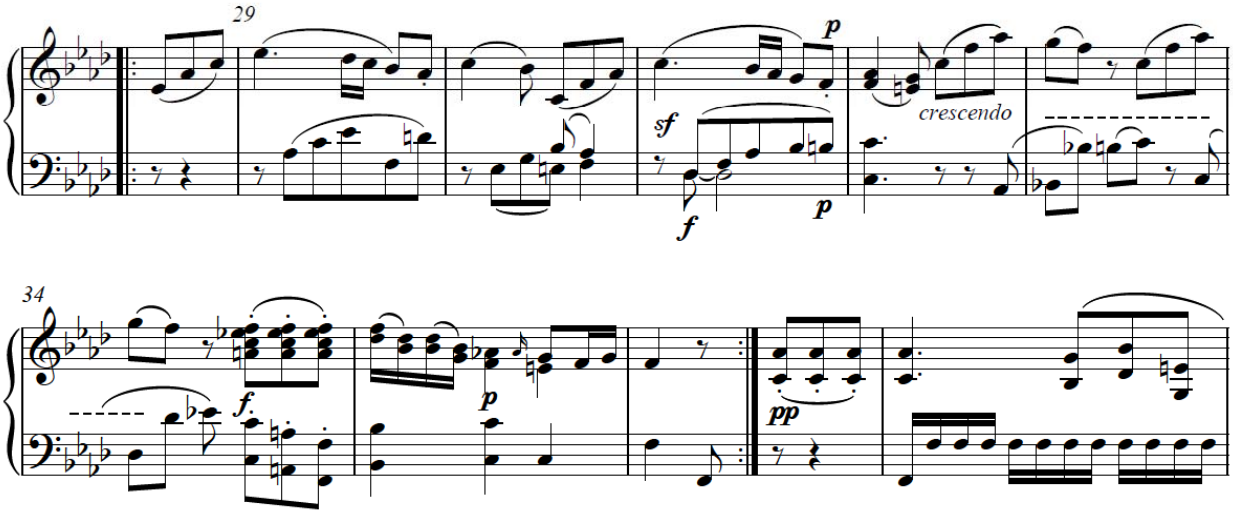
141. Tonal Sequence



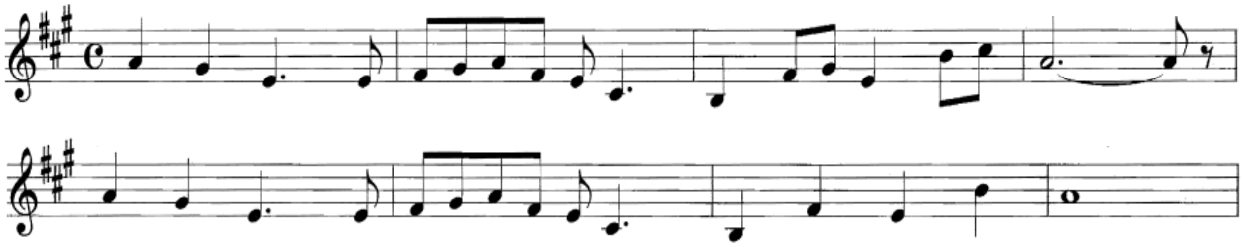
142. Sequential Repetition



143. Phrase

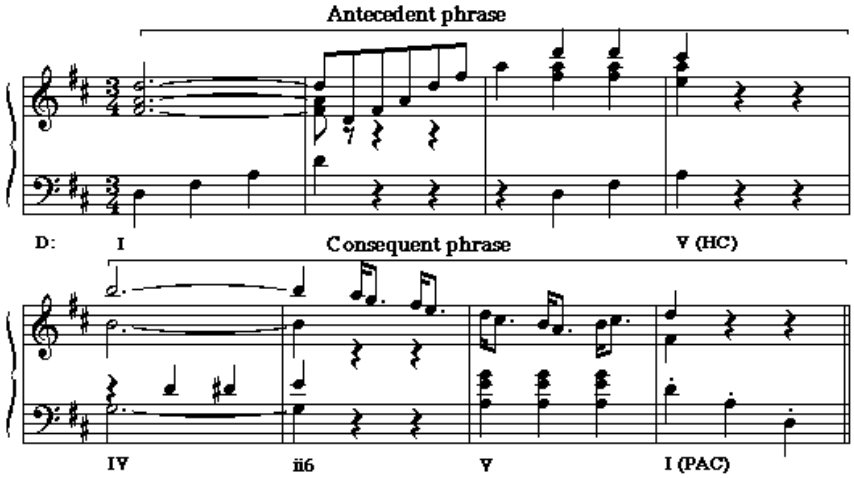


144. Repeated Phrase

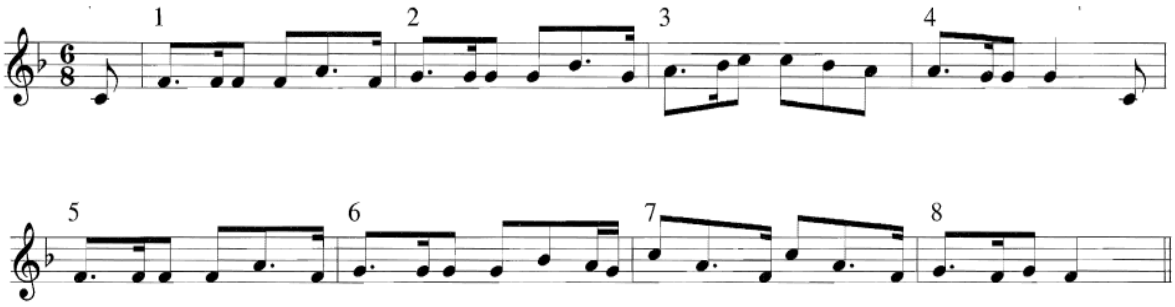


145. Antecedent

146. Consequent



147. Period



RULES for PERIODS:

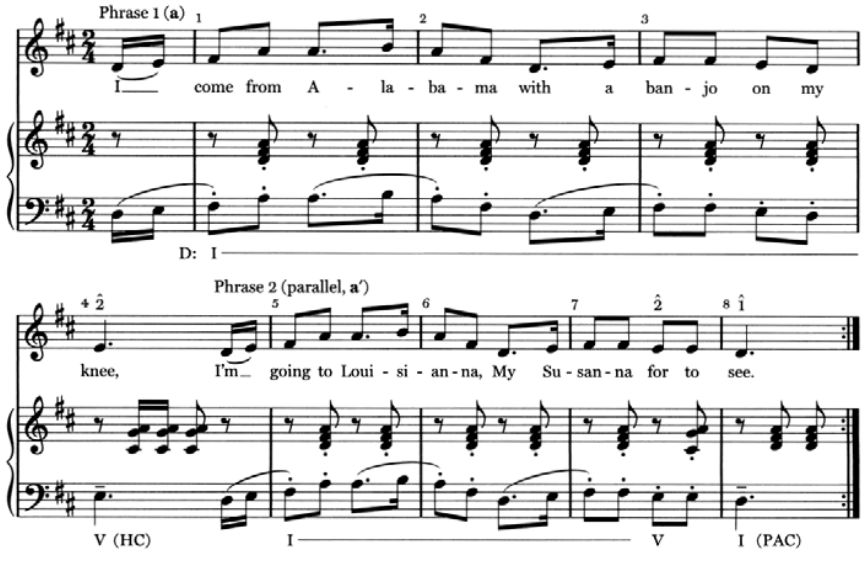
1.

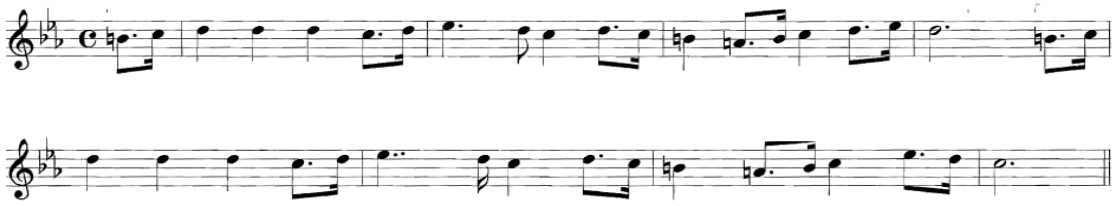
2.

3.

148. Parallel Period

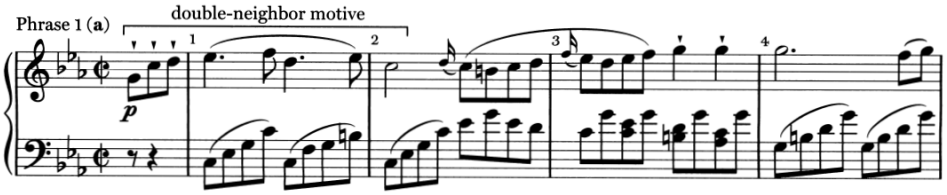
EXAMPLE 18.9: Foster, "Oh! Susanna," mm. 1–8

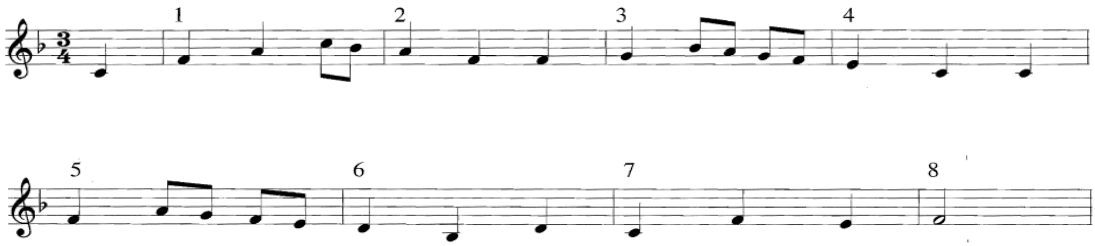


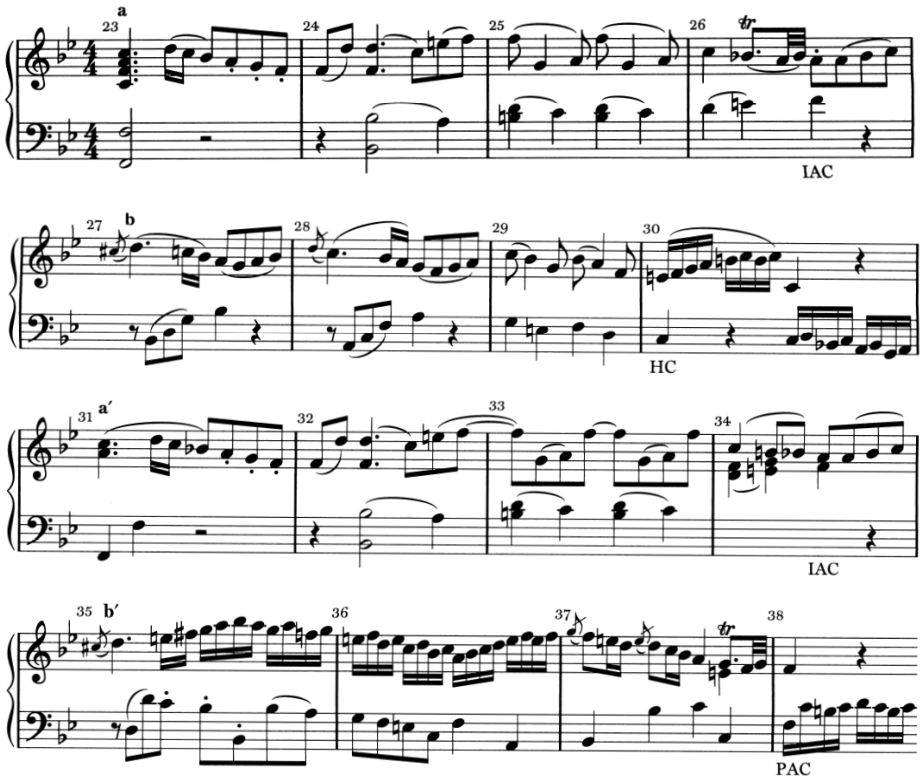


149. Contrasting Period

Example 18.10: Beethoven, *Pathétique* Sonata, third movement, mm. 1–8a





150. Double Period

Example 18.13: Mozart, Piano Sonata in B♭ Major, first movement, mm. 23–38a