



## 136. Rhythmic motive

Paul Anka: "My Way" 1967, 1969.

The image shows the rhythmic motive for Paul Anka's "My Way". It consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef part consists of a quarter rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. This is followed by a quarter rest, then a quarter note G2, an eighth note A2, and a quarter note B2.

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

The image shows the rhythmic motive for Copland's "Appalachian Spring", measures 80-82. It consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody in the treble clef starts with a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef part consists of a quarter note G2, an eighth note A2, and a quarter note B2. This is followed by a quarter note G2, an eighth note A2, and a quarter note B2.

## 138. Literal Repetition

Mozart  
Symphony No. 40  
in G minor  
K. 550

The image shows a musical score for Mozart's Symphony No. 40 in G minor, K. 550. The score includes parts for Fagotti, Corno in Balto., Corno in G., Violino I., Violino II., Viola, and Violoncello e Basso. The Corno in G staff is highlighted with red arrows and the text "Motive: Literal Repetition" in red. The motive is a four-note sequence: G4, A4, B4, G4. The score shows this motive being repeated in the Corno in G staff at measures 16, 17, 18, and 19. The other instruments provide accompaniment.

## 138. Motivic Transformation

The image shows a musical score illustrating four variations of a motive. The score is in treble clef with a common time signature (C). The first variation is labeled "Motive" and consists of a quarter note G4, an eighth note A4, and a quarter note B4. The second variation is labeled "Motivic Repetition" and consists of a quarter note G4, an eighth note A4, and a quarter note B4. The third variation is labeled "Mirror Inversion (Diatonic - on G)" and consists of a quarter note G4, an eighth note F4, and a quarter note E4. The fourth variation is labeled "Melodic var Rhythmic Rep." and consists of a quarter note G4, an eighth note A4, and a quarter note B4. The score also includes dynamic markings: *ff* for the first two variations and *p* for the last two. The bottom staff shows a bass line with a dotted half note G2.



143. Phrase

Musical score for exercise 143, consisting of two systems of piano music. The first system starts at measure 29 and ends at measure 33. The second system starts at measure 34 and ends at measure 38. Dynamic markings include *p* (piano), *f* (forte), *crescendo*, and *pp* (pianissimo).

144. Repeated Phrase

Musical score for exercise 144, showing two systems of repeated melodic phrases. The first system is in treble clef and the second is in bass clef. Both systems show a sequence of notes that are repeated across the two systems.

145. Antecedent

146. Consequent

Musical score for exercises 145 and 146. The score is in 3/4 time and D major. It shows two systems of piano music. The first system is labeled "Antecedent phrase" and the second system is labeled "Consequent phrase". Roman numeral chord symbols are provided below the notes: D: I, V (HC) for the first system, and IV, ii6, V, I (PAC) for the second system.

# 147. Period

Musical notation for a period in 6/8 time, consisting of two lines of music with measures numbered 1 through 8.

## RULES for PERIODS:

- 1.
- 2.
- 3.

# 148. Parallel Period

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

Phrase 1 (a)

1 come from A - la - ba - ma with a ban - jo on my

D: I

Phrase 2 (parallel, a')

<sup>+2</sup> 2 knee, I'm going to Loui - si - an - na, My <sup>5</sup> Su - san - na <sup>6</sup> for <sup>7</sup> to <sup>2</sup> see. <sup>8</sup> 1

V (HC) I V I (PAC)

Additional musical notation for the parallel period in 6/8 time, consisting of two lines of music.

# 149. Contrasting Period

**EXAMPLE 18.10:** Beethoven, *Pathétique* Sonata, third movement, mm. 1-8a

Phrase 1 (a) *p* double-neighbor motive

Phrase 2 (contrasting, b) *p* double-neighbor motive (variant)

# 150. Double Period

**EXAMPLE 18.13:** Mozart, Piano Sonata in B $\flat$  Major, first movement, mm. 23-38a

a 23 24 25 26 IAC

b 27 28 29 30 HC

a' 31 32 33 34 IAC

b' 35 36 37 38 PAC