

Contrary motion

9

Write an arrangement *without* accompaniment to 'Home-sickness' eg for violin and viola.

- Bars 1-8: You may vary the phrases by the use of both two-part writing (possible using 'leap of a 3rd or filled leap of the 3rd in contrary motion') and single line background* (eg $\downarrow\downarrow$ or $\downarrow\downarrow\downarrow\downarrow$).
- Bars 9-14: Use 'leap of a 3rd or filled leap of the 3rd in contrary motion'; see 'Hints' on the previous page.

HOME-SICKNESS

Grieg, Lyric Pieces

Andante

* see p 34-35 and p 227, Ex 21.

Text book: pages 102-105

Complementary rhythm –figuration

22 Write a second part to the following melodic excerpts, and activate it with complementary rhythm in the manner described on p 111, Ex 3 and 4.

Complementary rhythm to the dotted rhythm and ‘upbeat to the strong beat of the bar’ (Ex 4):

Em Am Em D G

complementary to the dotted rhythm

upbeat to the strong beat of the bar

Activate the rhythm by ‘delaying the entry at a melody note with longer note value’ (Ex 3):

Mozart: Symphony No 36, III (KV 425)
Original: C major

VI. 1&2 in octaves F Dm B^b F/C C

Vla.

23 In the Bach example on p 110 and Example 5 on p 111, the lower parts have been embellished by means of figuration technique. Use the same principle in the part below.

figuration with passing notes

figuration with neighbour notes

D7 Em C D G G D7 G Am D7 G

24 Return to your three-part arrangements of ‘I Know of a Lovely Rose’ (p 231), ‘Musette’ (p 234) and ‘Minuet’ (p 235) in order to, at *some* places:

activate the rhythm in the inner part (or bass) with complementary rhythms or by figuration as in Exercises 22 and 23 above.

add tension and colour by using appoggiatura and suspensions as in Exercises 17–21.

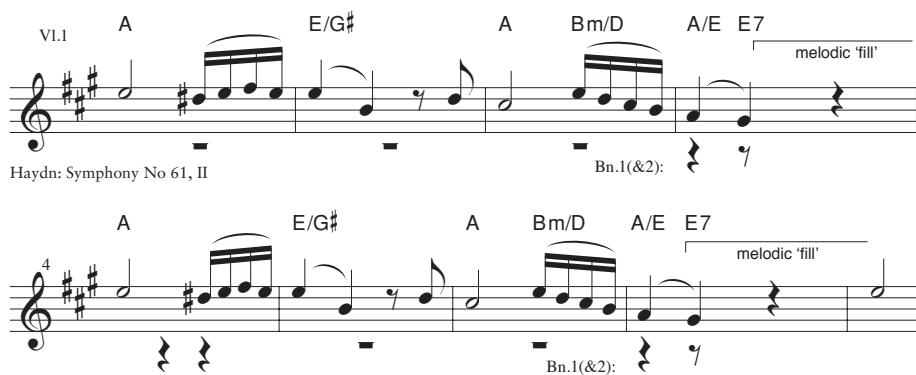
- In the first instance, it is important to activate the rhythm ‘with upbeat’ where rhythmical tension is required, eg when leading to a cadence or to the last note in a phrase – in other words, not too often. As far as appoggiatura/susensions are concerned, also consider where to place them so that they sound natural in the arrangement.

Text book: pages 110–111

Melodic 'fills'

25 Add melodic 'fills' for one bassoon (or two in parallel motion) to the melody below. The accompaniment is notated on p 83, Ex 1.

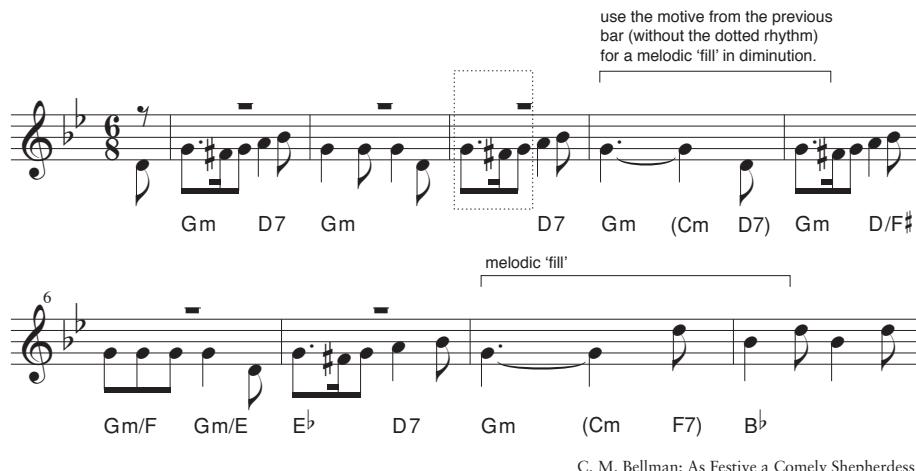
- Use the closing motive (possibly shortened) from the previous phrase; see p 113, Ex 1 and 4. (Haydn shorten the motive using the three last notes *in inversion* with an added note of resolution: 
- Before you start, determine the destination note for each melodic 'fill'.



Haydn: Symphony No 61, II

26 Compose melodic 'fills' built on a motive in *diminution* to the melody below; see p 113, Ex 2.

- At the start of the melodic 'fill' you could use the motive (with or without upbeat) from the previous phrase – possibly without the dotted rhythm.



use the motive from the previous bar (without the dotted rhythm) for a melodic 'fill' in diminution.

melodic 'fill'

Gm D7 Gm D7 Gm (Cm D7) Gm D/F#

Gm/F Gm/E E♭ D7 Gm (Cm F7) B♭

C. M. Bellman: As Festive a Comely Shepherdess

27 Write an arrangement of some length for two or three wind/string instruments plus accompaniment and vary it by using differing techniques, eg:

- melodic 'fills'
- two-part writing
- single line backgrounds

See 'Planning and notation' on p 121 and 'Introduction and Coda' on p 125.

Free imitation

33 Add an independent upper part played by flute (written mostly in the range of one to two octaves above middle C; see range on p 134) to the arrangement you have written for string orchestra/string quartet on p 237 ('Minore'). You may instead, if you like, write a new arrangement for clarinet accompanied by guitar/piano and bass and add an independent upper part for flute to the score below.

- The second part may begin with an imitation and be formed according to the instructions in the score and the principles outlined on p 119, Ex 1.
- Both parts should sound ‘complete’ together. In order to achieve this, you can write suitable support notes on the strong beats forming ‘full’ intervals with the melody *or* dissonances such as the tritone in the dominant 7th chord (also in several octaves in order to provide alternatives). Using these support notes you can shape the second part.

The principle of movement between support notes means that you don't have to check every individual interval between the parts. Thereby you are free to shape the part in a more melodic/linear way.

imitate bars 1-3 and develop the voice further with an increase in activity

Minore Em B7

7

13

19

25

C. M. Bellman: Epistle No 71 (2nd section)

Text book: pages 118–119