

Exercises

Episode #3: Connecting Registers

1) Using the example given, complete the following:

- Finish the soprano line in first species. Be sure to regain the original register at the end.
- Add an alto voice in any species between the given voices and describe how the sound of the three-voice texture differs from that of the two-voice texture.
- Using the three-voice texture, transpose the tenor line down an octave (it will now be a bass part) and describe the difference.
- Find three examples in the repertoire of textures involving large spaces between lines. How does the textural idea (or motive) fit within the context of the entire piece? Does the composer develop this aspect? If so, how?

2) The sketch below consists of two clearly distinct planes (cello & viola, violin I & violin II). Try to unify these as much as possible by adding to what is given (i.e. don't change or get rid of anything that is already present). A good first step would involve somehow linking the registers. When finished, answer the following:

Allegro

- How is the effect of the new version different from the original?
- Make a list of the additions you made and briefly discuss what effect each had on the listening experience.
- Does your more unified version eliminate the dialogue between parts evident in the original? If not, is the salience of the dialogue stronger, weaker, or the same? Why do you think this is?