

Piece 8: 'March', about motivic relations

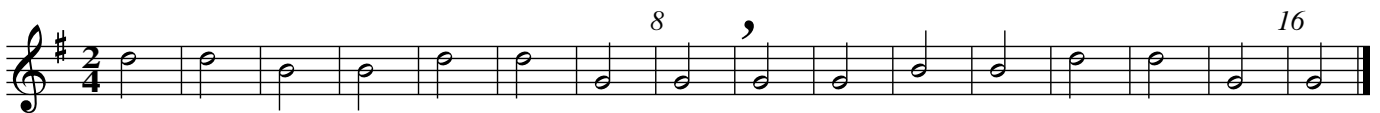
Van Hemel's 'March' (Piece 8) from 'Fantasia' of Oscar van Hemel (1892–1981) shows an interesting way to make consistent melodies by using motives. We recompose Section A and B of the ternary A–B–A form and investigate motivic interactions.

1. Section A: 16 bar period, G major, 2/4

Step 1: basic structure

Section A is based on the triad G, the tonic in G major, in a descending and ascending form.

Example 1: basic structure triad G



Step 2: avoiding repetition in basic structure

Some tones of the basic structure are replaced by other tones of triad G (see X). Note the exception in bar 9: tone E as a powerful connecting tone between antecedent and consequent. Also leading to a short motive: E–G and G–B (y–y and z–z). Look also at bar 2: register change is an easy way to make a melody more lively.

Example 2: embellishing basic structure with tones of triad G



Step 3: diminutions with motivic quality

Diminutions brings rhythmical variety. In addition, you can organize diminutions as motives, i.e. you make your melody internally consistent. At the beginning a motive with the interval octave and then motives with the interval third. A cadence is made at the end (discantclausula).

Example 3: adding motives



Step 4: adding more diminutions

The procedure of ornamentation is the same. The new added features are rests and neighbour tones. A sequence makes the melody more smooth.

Example 4: adding embellishments by rests and neighbour tones

Step 5: basic two part version

The two part version is easy to make with diatonic chords. In fact the lower voice can be based on the bass clausula or if you like Tonic (T) and Dominant (D), prolonged by parallel thirds (3).

Example 5: basic two part version

Step 6: Preversion

Van Hemel's final version can now be prepared. A first draft now.

Example 6: Van Hemel's preversion

Step 7: Van Hemel's final version

Van Hemel's final version shows mainly rhythmic changes. Other changes can be understood as colourful alterations that had leading note qualities (bar 6, 11 and 12: D altered to D sharp and bar 7 C sharp).

Example 7: Van Hemel's final version

2. Section B: 16 bar period, E minor, 2/4

Step 1: basic structure

Section B is based on the triad E–G(#)–B, the tonic in E minor (major), mediant of G major, key of section A. Van Hemel has other plans with section B, so the following basic structure seems to be artificial.

Example 8: basic structure triad E

Step 2: basic structure with changes in register

How to make an interesting connection between the end of Section A and section B? Van Hemel's solution is quite clever: change of register. Then a following interesting feature: playing with the octave motive of bar 1 of section A (x). The interval third seems to be relevant also. Note the line 3–2–1, that has always a concluding function.

Example 9: basic structure a bit changed

Step 3: towards a three part version

Van Hemel's three part version is based on thirds in the upper voices, the easiest way to make harmony.

Example 10a: towards a three part version

Example 10a shows two staves of music in 2/4 time. The first staff contains a sequence of chords. The second staff shows a continuation of the sequence with some notes marked with 'x' and a measure marked '16'.

New lines and triads result in Van Hemel's final three part version. Note that Van Hemel make associations with Section A by using by using the line D-C-B-A of bar 5-6 of section A.

Example 10b: the final three part version

Example 10b shows two staves of music in 2/4 time. The first staff contains a sequence of chords. The second staff shows a continuation of the sequence with some notes marked with 'x' and a measure marked '16'. Below the second staff, the letters D, D, D, and T are written under specific notes.

3. Final version A-B-A

The final version is made by assembling the Section A to a Section B and Section B to Section A: A-B-A, 16+16+16, where Section B has to be repeated.

Note Van Hemel's use of register and performing indications (e.g. dynamics, articulation).

Marche

Giocoso

mf *leggero e staccato*

crescendo

p *sempre staccato*

f *marcato*

mf *leggero e staccato*

crescendo

About the author:

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This article has been typeset with his free/open source music notation program MC Musiceditor 8.1.1, that can be downloaded at www.mcmusiceditor.com.
