

Directed Study. Look at how, in the music beginning this chapter, the general contours of the voices relate to each other. Note the overall melodic shapes within each four- and eight-bar phrase, each two-bar group, and finally within each bar. Prepare contour-graphs of the voices, as suggested on p. 52. Next, consider these relationships in more detail. Count from beat to beat, and also from the end of each divided beat to the beginning of the next, the incidence of the four possible relative-motion types: contrary, oblique, similar, and parallel (see Ex. 2-8). Use the format suggested below under Discussion, or one given by the instructor. Prepare a summary of your findings. What generalizations can you make concerning use and relative frequency of the four types? Focus especially on parallel motion. Which intervals are used consecutively? Which are not?

CONTOUR (SHAPE); RELATIVE MOTION

Specific Details of Voice Relationships

There will in any case be substantial metric, intervallic, and harmonic agreement between the voices.

4 Considerable *independence* of line. While the voices must interrelate successfully, they must also exhibit individual identity. They will be to some extent distinct from each other in terms of rhythmic activity, shape, and (at times) motivic content.

The image shows a musical score for two voices on a grand staff. Brackets above and below the staves indicate contour lines for various phrases. Labels 'a', 'b', 'c', 'exp.', and 'b inv.' are placed above the upper voice staff to identify specific melodic segments. The lower voice staff also has a bracket labeled 'a'.

Ex. 2-6

We are dealing now with nonimitative dance movements, which will tend to be somewhat more homophonic than imitative works. Compare, for instance, Exs. 2-4 and 2-5 above, in terms of the function and importance of the lower voice.

3 *Consistency* of materials between the voices. Even when the same materials are not literally shared, as they would be in imitative works, still both voices will share the same general thematic content, especially when both are of equal importance. For instance, in Ex. 2-1, the voices both have some of the same musical ideas, but they also have their own independent motifs. One might understand the motivic content of mm. 1-4 as follows: