

return after intervening material, sequences (see below for detail), fragmentation, inversion, diminution or augmentation of rhythm, retrogression, and combinations of these devices. Some of these are demonstrated below.

Ex. 1-42

(module)
Alternation, with sequence
Fragmentation, with sequence
Diminution
Retrogression
Inversion

Diminution, retrogression, sequence
Inversion, augmentation, sequence

Extension, inversion, sequence

Exercise 6A on p. 45 may be done at this time.

Sequence is the most frequently used device for development in the music of

Bach and his contemporaries. The power of sequence lies in the fact that it

embodies the two basic artistic principles of unity and variety: unity through

repetition of figure, and variety through transposition. The aesthetic danger is

that sequence (like repetition), if overused, leads quickly to a mechanical effect.

Bach's use of sequence is quite special. The sequence unit (the melodic figure

used as the basis for the sequence) is rarely heard more than three times in

succession, especially if it is a relatively long unit (one measure or more). The

sequence comes in a natural way out of the preceding material and is also left

smoothly, most often not at the end of a unit but after the first note (or in the

middle) of the next unit. In other words, the unit is typically heard twice in its

entirety, with the third iteration only begun.

Sequence can be briefly defined as the repetition of a melodic pattern at a new pitch level.

Ex. 1-43

Orchestral Suite in B Minor, Rondeau

seq. 1
seq. 1
seq. 2
seq. 2
pedal
= unit begins
= sequence breaks
= first note of unit

Handwritten notes in the left margin: "The power of sequence lies in the fact that it", "embodies the two basic artistic principles of unity and variety", "unity through repetition of figure, and variety through transposition", "The aesthetic danger is that sequence (like repetition), if overused, leads quickly to a mechanical effect.", "Bach's use of sequence is quite special.", "The sequence unit (the melodic figure used as the basis for the sequence) is rarely heard more than three times in succession, especially if it is a relatively long unit (one measure or more). The sequence comes in a natural way out of the preceding material and is also left smoothly, most often not at the end of a unit but after the first note (or in the middle) of the next unit. In other words, the unit is typically heard twice in its entirety, with the third iteration only begun."