

18. МОТИВЫ ДЛЯ МОДУЛИРУЮЩИХ СЕКВЕНЦИЙ

(“18 Motifs for Modulating Sequences”)





by

Anton Arensky

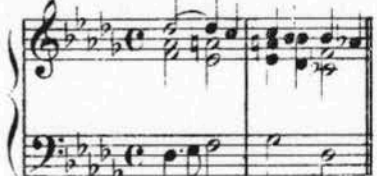
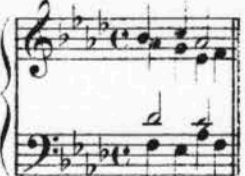
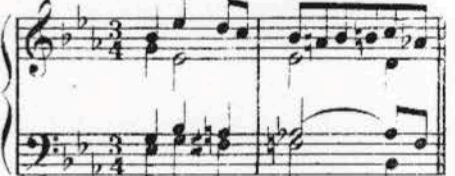
The following page is an extract from Anton Arensky’s *Sbornik zadach (1000) dlja prakticheskogo izucheniia garmonii* [Moscow, 1897. "A Collection of 1000 Lessons for the Practical Study of Harmony"] This is a partimento collection in all but name. It contains no explanations, no theory of harmony, no real instructions outside of occasional descriptive headings (e.g., “Suspensions in two or three voices”). Instead, it is packed solid (over 1300 lines of single-stave exercises) with musical patterns to be absorbed and stored in memory. At its beginning the young apprentice would find short and easy figured-bass exercises in simple note values. By its end the journeyman musician would be expected to realize florid unfigured basses of forty to fifty measures and equal in complexity to published character pieces. The book contains both basses and melodies, what the French call “basses et chantes données,” many of which, according to his student Matvey Pressman, Arensky had improvised for classes at the Moscow Conservatory: “At that time there were still no books with [extensive] harmony exercises. So he devised any number of melodies or basses to be harmonized according to given rules—assignments that he improvised off the cuff.” Arensky "motifs" are specific instantiations of music schemas. That is, rather than being general abstractions, they are specific exemplars. Each is to be extended in sequence at a chosen interval. Given how chromatic are these exemplars, learning to form sequences from them can be quite challenging.


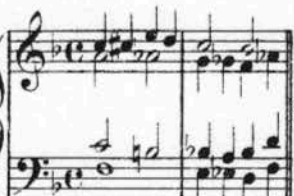


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18. MELODIEN FÜR MODULIERENDE SEQUENZEN.

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