MELODY

Melodic structure of a song, can be analyzed by means of:

- Range – interval distance from the lowest to the highest pitch
- Interval structure – use of conjunct (step) motion vs. disjunct (leaps)
- Gesture – the shape, or contour of the melody
  - arch
  - inverted arch
  - ascending
  - descending
  - stationary

Melodic development – the art of composition consists in the ability of developing a small number of musical ides, without becoming repetitive or boring. Some common techniques include:

- Repetition
- Sequence – repeat, but starting on a different note
- Augmentation or Diminution (adding or subtracting)
  - Intervallic – using bigger or smaller intervals
  - Time wise – using larger or smaller note values
- Inversion (upside down), of the melody and/or the rhythm
- Retrograde (backwards), melody and/or rhythm
- Retrograde inversion
- Ornamental Variation - adding or subtracting notes but still keep the main melody recognizable
- Hemiola – strict melodic repetition or sequence starting on a different beat than the first occurrence, thus creating a conflict between the melody's accents and the time signature's metric accents

The Common Practice period established the rules of creating melodies, which composers gladly broke whenever they had the chance:

- **Phrase** = a complete musical idea ending with a cadence. It usually is 4 bars long.
- **Motif** (or Motive) = ½ of a phrase – 2 bars long
- **Cell** – ½ of a Motif – 1 bar
- **Period** – usually 2 phrases, in an question/answer relationship

Note: different subdivisions of motives/cells might generate different performance variations

FORM

General principles:

- Following the common practice period, the Tonality is the deciding factor for dividing the music in segments, not the melodic line
- we will compare, and use the same names, for segments approximately equal in length (approx. same amount of bars)

• **Phrase** = a complete musical idea ending with a cadence (usually 4 bars long)
• **Period** = at least 2 phrases (antecedent/consequent or question/answer -> the phrases must have different endings, if the ending is the same, we have a repeated phrase, NOT a period). The period has a weaker cadence at the end of the 1st phrase, and a stronger one at the end of the 2nd.
ph.1-------HC ph.2-------PAC/IAC
ph.1-------IAC ph.2--------PAC

- Parallel period = both phrases begin with similar material
  - |_____parallel period_____|
    ------a------HC ------a'------PAC/IAC
- Contrasting period = each phrase begins with different material
  - |_____contrasting period_____|
    ------a------HC ------b----------PAC/IAC
- Three-phrase period (aab or abb)
- Double period
  - |_____double period_____|
    |_____antecedent_____||_____consequent_____|
    ph.1----------ph.2---------- ph.3----------ph.4----------
- Repeated period
  - |_____first contrasting period_____| |__second (repeated) contrasting period__|
    ------a----------HC ----------b----------PAC/IAC ------a----------HC ----------b----------PAC/IAC
- Phrase group = A phrase group is several phrases that will seem to belong together structurally, but they will not follow the proper order of cadences according to the above-mentioned period types. The last cadence might not even be the strongest cadence.

Binary Form (AA or AB)

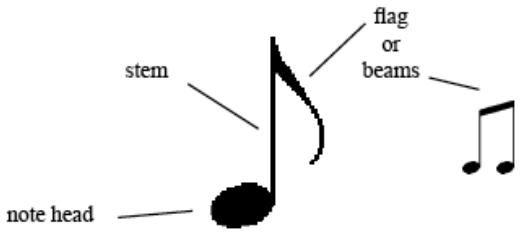
- a form made of 2 periods
- has to end in the same tonality as it started
- the 2nd section (B) has to start in a different key, or a Dominant pedal (???)
  - 2 periods, 4 phrases, marked "AB", phrases can be "aabb", "abab", etc
  - Rounded Binary = phrases are "aaba"

Ternary Form (ABA)

- a form made of 3 periods

- folkloric form (verse-chorus) (ABACADAFAG…)
- other (bigger) forms: Rondo, Sonata, etc
- polyphonic forms: Fugue, Pasacaglia, etc

RHYTHM



Note values and rests – are proportional, relative to one another

whole note	whole rest	dotted whole note
half note	half rest	dotted half note
quarter note	quarter rest	dotted quarter note
eighth note	eight rest	
sixteenth note	sixteenth rest	
thirtysecond note	thirty second rest	
sixtyfourth note		

the tie
the dot (adds half of the value of the note)

BEAT = steady rate of the pulse

TEMPO = the speed of the beat, measured in bpm (beats per minute - ex.: MM60=60 beats per minute)

ACCENTS (emphasis placed on certain notas)

- Tonal accent – on a higher note than the surrounding notes
- Agogic accent – on a longer note
- Dynamic accent – on a note played more forcefully – requires notation >, sfz

Meter and Measure – the tonal and agogic accents create a pattern of strong (S) and weak (w) beats
METER = grouping together of 2 or more beats by means of accents

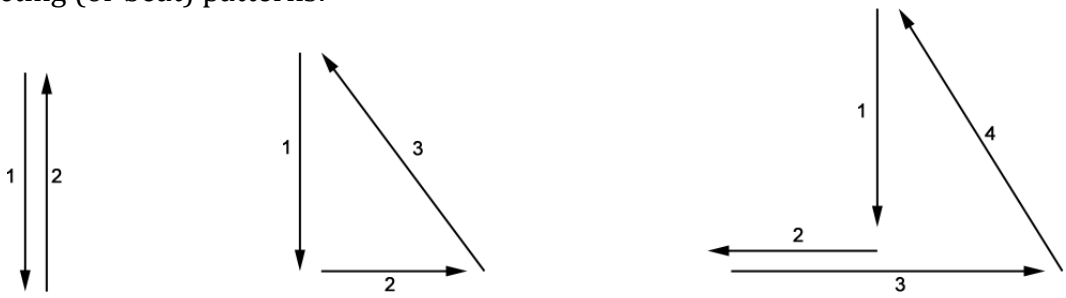
MEASURE = a complete cycle of a meter pattern, starting with the strong beat, separated by bar lines

ANACRUSIS (pickup or upbeat)

Measure Classification:

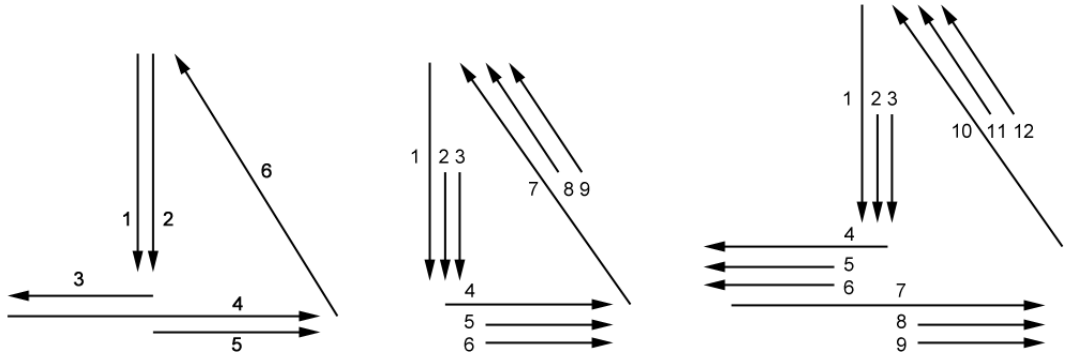
- **<u>Simple Meter</u>** = beat divides in two parts
  - Simple duple (2 beats in a measure, 2/2, 2/4, 2/8 etc) - S w
  - Simple triple (3 beats 3/2, 3/4, 3/8, etc) - S w w
  - Simple quadruple (4 beats: 4/2, 4/4, 4/8, etc) - S w M w

Conducting (or beat) patterns:



- **<u>Compound Meter</u>** = beat divides in 3 parts (upper number a multiple of 3, lower number x3 to equal the beat)
  ATTN: see the difference between Basic Beat (6 eights) and Compound Beat (2 groups of 3)
  - Compound duple (2 beats: 6/8, 6/4, etc) – S· w·
  - Compound triple (3 beats: 9/8, etc) – S· w· w·
  - Compound quadruple (4 beats: 12/8, etc) – S· w· M· w·

Conducting patterns follow the simple meter patterns, however, at slow speeds, each subdivision can get it's own "beat":



- **<u>Complex Meter</u>** ("hybrid", "mixed", "asymmetric", "irregular", "unusual", "odd"…) = combination of simple time and compound time
  - Complex duple (2 beats 5 on top → 3+2 or 2+3 - S· w or S w·
  - Complex triple (3 beats – 7 on top)
  - Complex quadruple (4 beats, 9, 10 or 11 on top)

conducting patterns for Complex meter can either follow the simple meter conducting patterns at fast speeds (ex: Blue Rondo a la Turk – four beats, the last longer) or the corresponding simple meters, following each other(ex: slow 5/4 (3+2) = 3-beat pattern followed by 2-beat pattern)

GROUPING NOTES AND RESTS:

- the "show each beat" rule
- keep ties to a minimum
- exceptions
    - may beam together groups of max. 6 equal value notes
    - in 4 beats meter, use 2 groups, separating the 2nd beat of the 3rd.
    - groups of 8 or more equal value notes may be beamed together with the first beam only

IRREGULAR GROUPS (in simple and compound time) duplet, triplet, quadruplet, quintuplet… etc

- beat sub-division in Simple Meter

- beat sub-division in Compound Meter

Conflict between rhythm and meter creates interest: ex: three part division of a simple meter (triplet), or 2 or 4 part division of a compound meter (duplet, quadruplet)

HYPERMEASURE (= "una batutta")

SYNCOPATION: tie of a strong or relatively strong beat with the preceding weaker beat

HEMIOLA: a particular case of syncopation with the rhythmic ration or 3:2 …??? Using of dots, ties and beams – should not "obscure the beat" – there's no other way to explain that, if you messed up the simple and compound meters…