Elements of Music - 2
Melody

- A series of single tones that add up to a recognizable whole.
  - Steps – small intervals
  - Leaps – Larger intervals

- The specific order of steps and leaps, short notes and long notes, is important.
  (Without the correct rhythm, even a correct melodic pattern can become unrecognizable.)

- Melodic curve or line – the pattern of tension and release, expectation and arrival.
• *legato* – smooth and connected

• *staccato* – short and detached

• phrases – shorter parts of a melody

• cadence – a conclusive ending to a phrase or melody.
  - incomplete cadence
  - complete cadence

• climax – the emotional focal point
A B form – a song with two contrasting sections. When applied to phrases lower case letters are used: a b a

Each successive contrasting section is given a new letter. For example a song may be in this form: A B A C A

Each A section is a return to the first melody. B and C are each different from A and from each other. Slight variations in the repeated section would change the lettering by adding a prime mark like this: A B A′ C A
This familiar melody gives us an example of - a b – phrases.

Also notice the climax of the melody is on the word “merrily”.

The end of the first phrase is an incomplete cadence while the second is complete, giving a definite feeling of closure.

Row row row your boat gently down the stream,

Merrily, merrily, merrily, merrily, Life is but a dream.
Look at the example of *Mary Had a Little Lamb* in your text. This is an example of an – a a’ – format. The second line is only slightly changed from the first.

*Home on the Range* is another example of a slight change in the repeat of the first line:

– *Phrasing is: a a’ b a’*

– More complicated, longer melody

– *Compare the last two measures of each “a” line. How do the a lines differ from the a’?*
• **My Country ‘tis of Thee**
  
  • Notice the two sections:
    • a = “My country..” to “...sing.”
    • b = “Land...” to “...ring.”
  
  • Notice the pattern of the notes on the second line. The intervals on “Land where my father’s died,” and “Land of the Pilgrim’s pride,” are the same. This repetition of a melodic pattern, higher or lower, is called a sequence.
  
  • An example of an imitative melody, which is not quite a sequence, can be found in *Somewhere Over the Rainbow*. This melody has similar sounding patterns, but the intervals are not the same. We hear a sort of repetition, but each interval is smaller than the previous one.
• Sequence – a repetition of a melodic pattern higher or lower than the original.

• Theme – a melody that serves as a starting point for a longer piece of music which, during the piece, will go through different types of changes.

• Variation – a term used to describe the individual changes mentioned above.
Basic Terms

- Melody
- Step
- Leap
- *legato*
- *staccato*
- Phrase
- Cadence
  - Incomplete
  - Complete
- Climax
- Sequence
- Theme
Harmony

- Harmony – the way chords are constructed and how they follow each other.
- Chord – a combination of three or more tones sounded at once.
  - Power chord – a guitar term used to refer to a chord made up of only two notes, generally an open fifth.
- Progression – a specific series of chords.
• Consonance – a tone combination that is stable.

• Dissonance – a tone combination that is unstable.

• Resolution – the point at which a dissonance moves to a consonance.
• Triad – the simplest, most basic chord, consisting of three different tones, generally the root, the third and the fifth.
  • Root – the bottom tone of a triad
  • Third – the third tone above the root
  • Fifth – the fifth tone above the root

• Tonic Chord – a chord built on the tonic or first note of a scale. The tonic chord is the main chord in a piece, the most stable and conclusive. Usually the first and almost always the last chord in a piece.
- Dominant chord – the triad built on the fifth note of the scale. Second in importance to the tonic.

- Subdominant chord – triad built on the fourth note in the scale.

- Cadence – a progression from dominant chord to tonic chord (or sometimes from subdominant to tonic – the “Amen” cadence). A chord progression that gives a sense of conclusion.
• Broken chords – individual tones of a chord sounded one after another instead of together. Also called an arpeggio.

• **Example: The Star Spangled Banner**
  • The first line of *The Star Spangled Banner* is an arpeggio. Remember this from lesson one? This is a broken chord!

*see

*Oh

*you

*can

*say
Basic Terms

- Harmony
- Chord
- Progression
- Consonance
- Dissonance
- Resolution
- Triad
- Tonic chord
- Dominant chord
- Subdominant chord
- Cadence
- Arpeggio (broken chord)
Key

Key is determined by the scale based on the tonic or keynote of the melody. The melody gravitates toward this central tone.

Look at the example of *My Country 'tis of Thee*” in your text. Sing the last phrase and stop on freedom.

Do you feel the pull to the final note? That’s the tonic and it determines the key.

Another term for key is tonality.
• Scale: The basic pitches of a piece of music arranged in order from lowest to highest or highest to lowest.
  • Major Scale: the familiar do-re-mi-fa-sol-la-ti-do. A major scale uses a specific pattern of intervals.

<table>
<thead>
<tr>
<th>whole step</th>
<th>whole step</th>
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</table>

* ______ * ______ * ______ * ______ * ______ * ______ * ______ *

do   re   mi   fa   sol   la   ti   do

Notice the strong pull from ti to do.

The illustration in your text in the section on Key shows the C Major scale on the staff and on the piano. Notice that “C” is repeated at the top. The distance between the two “C”s is an octave. A scale can begin on any of one the 12 tones that fill an octave.
Minor Scale:

- A minor scale differs from a major scale in the pattern of half and whole steps:

  whole step  half step  whole step  whole step  half step  whole step  whole step

*         *     *         *         *     *         *

The minor scale shown above is the Natural Minor. There are two other primary minor scales –
Harmonic Minor
Melodic Minor

Each differs from Natural minor by slight changes in the pattern of intervals.

The crucial difference between major and minor is the interval between the second and third tones in the scale.
Key Signature:

- When based on a major scale, we say a piece of music is in a major key.
- When based on a minor scale, we say it is in a minor key.
- To indicate Key a composer uses a KEY SIGNATURE consisting of sharp or flat signs immediately following the clef sign at the beginning of the staff. This is the key signature for the major key A:

(F# minor)
The Circle of Fifths
Chromatic Scale

- A scale using all 12 tones of the octave (all white and black keys on the piano).
  - All tones in a chromatic scale are separated by the same interval – a half step.
  - The chromatic scale does NOT define a key. The tones merely convey a sense of motion and tension.
  - Composers often use it to evoke feelings of loss or grief.
Other terms related to key:

- **Modulation or “key change”** –
  - Shifting from one key to another within the same piece of music.

- **Tonic Key** –
  - No matter how many times a key changes within a piece of music, there will always be a main key, central key, or home key, which is most often the original key in that piece of music.
Basic Terms

- Keynote or tonic
- Key or tonality
  - major key
  - minor key
- Scale
  - major scale
  - minor scale
- Whole step
- Half step
- Key signature
- Chromatic scale
- Modulation
- Tonic key or home key
Musical Texture

- Musical texture refers to how many different layers of sound are heard at once, to what kind of layers they are (melody or harmony), and to how much they are related to each other.

- Some descriptive terms related to texture are:
  - Transparent
  - Thin
  - Thick
  - Heavy
  - Light

- There are three different textural styles:
  - Monophonic
  - Polyphonic
  - Homophonic
Monophonic Texture

- Single melodic line without accompaniment.
- Solos.
- Unison Melody.
  - Can be at the same octave or in parallel octaves
  - Different voices add a fuller, richer monophonic texture.
Polyphonic Texture

- Simultaneous performance of two or more melodic lines of relatively equal interest.

- Definition of “polyphonic”:
  - Having many sounds

- Counterpoint:
  - Several melodic lines combined into a meaningful whole. (The term *contrapuntal texture* is often used in place of polyphonic texture).

- Imitation
  - A melodic line presented by one voice or instrument then restated immediately by another voice or instrument.
• Round:
  • The same melody and lyrics sung by several different voices each starting at a different time.
  • A familiar round is *Row, Row, Row Your Boat*.

• Rounds are an example of strict imitation, however, imitation is usually freer – the imitating line begins like the first but then alters as it progresses.

• Examples of freer imitation:
  • From *Messiah*:
    • For Unto Us a Child is Born
    • And He Shall Purify
Homophonic Texture

- One main melody accompanied by chords.
- Attention is focused on the melody which is supported and colored by sounds of subordinate interest.
- Accompaniment is present mainly to help carry the sound and meaning of the melody.
- The melody is often carried by the highest voice or instrument. This is especially true in choir anthems. Those lines not carrying the melody, are often less individual.
- Accompaniments can vary greatly in character and importance.
• Changes in texture add interest and create variety and contrast within a piece.

• Listening Example:
  • *Frandole* from *L’Arlésienne Suite No. 2* (1879), by Georges Bizet
Basic Terms

- Musical texture
- Monophonic texture
- Unison
- Polyphonic texture
- Counterpoint
- Imitation
- Homophonic texture
Form in music is the organization of musical elements in time.

Pitch, tone color, dynamics, rhythm, melody and texture combine to create a shape and structure.

A musical composition is made up of interrelated ideas.
Techniques that create Musical Form

• Repetition – musical repetition appeals to our desire to hear something familiar.
  • Creates a sense of unity
  • Produces balance and symmetry

• Contrast – opposition of dynamics, instruments, tempo, key signatures,...
  • Creates forward motion, conflict and change of mood
  • Including some common elements establishes continuity
  • Provides variety

• Variation – taking a central melody/harmonic structure and changing some elements while others remain constant.
  • Same melody with different accompaniment
  • Same pitches, new rhythm
  • Provides variety AND unity at the same time.
Types of Musical Form

• Review:
  • Musical phrases and entire pieces have patterns:
    • a b a – lower case letters for phrases
    • A B A – upper case for larger sections

• If two compositions have the same pattern they can be said to have the same form. (However, they may be different in every other way.)

• Two basic forms:
  • Ternary – three part
  • Binary – two part
Ternary Form

- Three part: A B A
- Most frequently used form.
  - Pattern:
    - Statement – A
    - Departure or contrast – B
    - Return – A
- Each section can also be subdivided:
  - A         B         A
    a b a   c d c   a b a

Example:
*Dance of the Reed Pipes* from *Nutcracker Suite*
Peter Ilyich Tchaikovsky
Binary Form

- Two parts:
  - Statement – A
  - Counterstatement – B
- Sections can be immediately repeated (but not returned to). Examples of forms with repeated sections:
  - A A B
  - A B B
  - A A B B
- Differences between A and B can be of any kind.
- Sections may be of equal or unequal length.
- B section almost always returns to the Home Key before the end, giving a sense of finality.

Example:
Bach: Suite for Lute in E Minor, Bourrée
Julian Bream, guitar
Listening for Form

- Not always clearly defined units
- Unclear forms can be discovered through repeated listening.
- Rely on memory as you listen.
- Recognize related ideas and how they fit together.
- Use these relationships to determine overall form.
Basic Terms

- Form
- Repetition
- Contrast
- Variation
- Ternary form (three part - A B A)
- Binary form (two part - A B)
Performance

- Performer – brings the music to life.
  - Interpretation – much of how a piece is performed is up to the performer.
  - Improvisation – music created as it is being performed.
  - Embellishment – ornamental notes not indicated in the written music. (Before 1800 specific embellishments were expected to be added.) Embellishments allow the performer’s skill and individuality to shine through.
  - Performance styles change as often as musical styles!
- Virtuoso – an artist with extraordinary technical ability – a true master of his/her instrument.
Performance

• Conductor – the leader of a group of musicians.
  • “Instruments” – the orchestra, band and chorus.
  • Baton – thin stick used to beat time which helps define pulse and tempo.
  • Concertmaster – in modern orchestras – the principal first violinist.
    • **also the soloist in the violin section
    • Assists in tuning the orchestra and checking the string sections music for appropriate bowing indications.
Recorded Performance

- Dubbing – adding elements to a performance in the recording studio.

- Segments of different performances can be combined in the studio into one continuous performance.
Judging Performance

- As you listen to performances, ask yourself these questions:
  - Does the performer draw you into the music?
  - Is the artist’s tone rich and vibrant?
  - Does the performer play or sing in tune?
  - Does the performance have enough variety and flexibility of dynamics and tempo?
  - Listening to several different artists performing the same piece is helpful in noticing nuances in the performances.
Basic Terms

- Performer
- Improvisation (ad Libitum or ad lib)
- Embellishments
- Virtuoso
- Conductor
- Baton
- Concertmaster
- Dubbing
Musical Style

- **Style** – a characteristic way of using melody, rhythm, tone color, dynamics, harmony, texture, and form. The particular way these elements are combined can result in a total sound that is distinctive or unique.

- Style can apply to a geographic region, a period of history, a cultural expression or an individual composer.

- Basic Term: Style
Listening

• Examples of syncopated rhythms:
  • Gershwin: *I Got Rhythm*
  • Brubeck: *Unsquare Dance*

• Example of sequences:
  • Arlen: *Over the Rainbow*

• Three part form:
  • Tchaikovsky *The Nutcraker Suite*

• Two part form:
  • Bach: *Suite for Lute in E Minor*
Part of your course requirement is concert attendance. You need to attend two concerts during the course of this semester. Below is a link to the WCU fine arts calendar which will be helpful in choosing concerts to attend.

**WCU Performing Arts Calendar**
Stylistic Periods

Over the course of this semester, we will be examining the following historical stylistic periods and the various genres of music they include:

- The Middle Ages (450-1450)
- The Renaissance (1450-1600)
- The Baroque (1600-1750)
- The Classical (1750-1820)
- The Romantic (1820-1900)
- The Twentieth Century to 1945
- The Twentieth Century 1945 – present