

Lecture 3: Melody, Tonality, Harmony

September 19, 2016

Take note: mid-term test

- The mid-term test will almost certainly not be held in-class on Oct. 24
- We are still waiting for the Registrar's Office to allocate a date, time and locations for this test
- I will place an announcement on the course Blackboard page as soon as the date has been set

Melody


Melody – a succession of pitches that form a distinctive, coherent musical unit

Aspects of Melody:

- Range – narrow, medium, wide
- Contour – level, undulating, ascending, descending, arch-shaped
- Motion – conjunct, disjunct
- Ornamentation – unornamented, highly ornamented

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Anon., *Gaude virgo salutata* 

Arlen, Harburg, *Over the Rainbow* 

François Couperin, *Les Baricades Mistérieuses*  heavily orn. 

word-painting – the musical illustration of the meaning of a word or a short phrase of text

madrigal – the main secular vocal genre of the 16th century

Thomas Weelkes, *As Vesta was from Latmos Hill Descending*
from *The Triumphs of Oriana* (1601)

Oriana – a legendary British princess; used as a poetic designation for Queen Elizabeth I

Tal Bachman, *She's So High*



program music – a piece of instrumental music that seeks to recreate in sound the events and emotions portrayed in some extramusical source

Richard Strauss, *Don Quixote*, Variation II



As Vesta was from Latmos hill descending,
she spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
to whom Diana's darlings came running down
again,

First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
with mirthful tunes her presence entertain.

Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!



Phrase – a self-contained portion of a melody



Phrase 1 is the first four measures of the melody, and Phrase 2 is the next four measures. The melody is written on a single staff in 4/4 time, starting with a treble clef. The notes are: G4, A4, B4, C5 (Phrase 1); D5, E5, D5, C5 (Phrase 2).

Twin - kle, twin - kle, lit - tle star, how I won - der what you are,



Phrase 3 is the first four measures of the second line, and Phrase 4 is the next four measures. The melody continues on the same staff. The notes are: D5, E5, F5, G5 (Phrase 3); A5, B5, A5, G5 (Phrase 4).

up a - bove the world so high, like a dia - mond in the sky,



Phrase 5 is the first four measures of the third line, and Phrase 6 is the next four measures. The melody concludes on the same staff. The notes are: F5, E5, D5, C5 (Phrase 5); B4, A4, G4, F4 (Phrase 6).

twin - kle, twin - kle, lit - tle star, how I won - der what you are.

antecedent, consequent – two musical phrases, the second of which is a concluding response to or resolution of the first

Mozart, *Eine Kleine Nachtmusik*, First movement



♩ = 200

Eine-Kleine-Nachtmusik

A musical score for the first movement of Mozart's 'Eine Kleine Nachtmusik'. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 200. The score shows the first four measures of the piece, with a repeat sign at the end. The Violin parts play a melodic line, while the Viola and Violoncello provide a harmonic accompaniment.

motive – a short fragment of melody or rhythm used in constructing a long section of music

Beethoven, Symphony No. 5, First movement



François Couperin, *Les Baricades Mistérieuses*



Tonality

pitch – the relative position (high or low) of a musical sound, depending on its frequency (rate of vibration); the faster the vibrations, the higher the pitch

staff – a group of five equidistant horizontal lines on which notes are placed in such a way as to indicate pitch; successive notes written on lines and spaces from lowest to highest represent rising pitch

note – when a symbol is placed on a staff it indicates a certain pitch; notes of music are referred to by the names of the first seven letters of the alphabet:

A B C D E F G

A B C D E F G A B C D E F G A B C D E F G

interval – the distance between any two pitches

octave – two pitches with the same pitch names (eight notes apart) and the higher of whose frequencies is twice the lower

unison – an interval formed by two statements of the same pitch

scale – a collection of pitches arranged in an ascending or descending group; the overall sound of this collection is the result of the pattern of half steps (the smallest interval in use in the Western music tradition) and whole steps (twice the size of a half step) that make up the scale

major scale – a seven-note scale that ascends in the following order of whole and half steps:

$1 - 1 - \frac{1}{2} - 1 - 1 - 1 - \frac{1}{2}$

minor scale – a seven-note scale that ascends in the following order of whole and half steps:

$1 - \frac{1}{2} - 1 - 1 - \frac{1}{2} - 1 - 1$



The Sound of Music, Do Re Mi



Solfège Do Re Mi Fa Sol La Ti Do

[Nattai Raga](#)

tonic – in tonal music, the central pitch around which the melody gravitates

tonality – the organization of music around a central pitch, and the scale built on that pitch

chromatic scale – the scale that includes all of the twelve pitches within the octave

chromaticism – the frequent presence in melodies of intervals only a half step apart; in a scale, the use of notes that are not part of the diatonic major or minor pattern

Claude Debussy, *Syrinx*



whole-tone scale – a six-note scale comprised entirely of whole steps: 1 – 1 – 1 – 1 – 1 – 1

Claude Debussy, *Voiles*



Harmony

harmony – the relationship of pitches as they sound simultaneously

chord – three or more pitches sounding simultaneously

<https://www.youtube.com/watch?v=gmvwZRwn-j0>

cadence – a melodic or harmonic configuration that creates a sense of repose or resolution <https://www.youtube.com/watch?v=yxutNkk1b5w>

Quality of sound

consonance – an interval (two notes) that sounds pleasing and stable

dissonance – an interval that sounds unpleasing and unstable

Atonal Music

atonality – the absence of any feeling of tonality

Arnold Schoenberg, *Madonna* from *Pierrot Lunaire*



sprechstimme (speaking voice) – a use of the voice midway between speech and song; in general it calls for only an approximate reproduction of pitches and avoids sustaining of pitch

<https://www.youtube.com/watch?v=P3Q--wB7uO8>