

Week 2: Develop

Structure

I. The smaller parts of structure in music

A. Melody

- a) Vocal = singability, often simpler
- b) Instrumental = allows for more virtuosity or complexity
- c) Can use either style for instrumental writing; Modern music tends to give voice complex lines too though!
- d) Consider contour, high points
- e) Conjunct = more stepwise motion than leaps
- f) Disjunct = more leaps than stepwise
- g) When developing a melody, effective repetition and development can be described as “progressing in waves”

B. The motive = smallest part

1. Types

- a) Intervallic, 2 or more notes
- b) Rhythmic

2. Ways to develop

- a) Repetition
 - (1) Exact, no changes
 - (2) Sequential
 - (a) real = exact quality of intervals (diminished, minor, major, augmented, perfect)
 - (b) tonal= numeric intervals only (unison, second, third, fourth, fifth, sixth, seventh, octave, compound intervals)
- b) Transposition (related to repetition)

- c) Fragmentation = using smaller parts of your motive or melody
 - d) Inversion = starting on the same pitch but moving in the opposite direction by the same intervals
 - e) Retrograde = starting on the last pitch and rewriting it backwards note-by-note
 - f) Retrograde Inversion = beginning on the last note and writing intervals in the opposite direction as is written backwards in the original (this *might* make your brain hurt)
 - g) Augmentation = lengthening the rhythmic values
 - h) Diminution = shortening the rhythmic values
 - i) Harmonic variation = keeping the same melodic or motivic material accompanied by different harmonies than the original
 - j) Registral = transposing the same music material either higher or lower
 - k) Voice exchange = having distinct voices that exchange the motive or melody (also a form of registral variation)
- C. The phrase
- 1. Traditionally a “harmonic event” using cadences as punctuation
 - 2. Antecedent, consequent (question and answer form of writing)
 - 3. Common content & rhythmic similarities between antecedent and consequent to maintain coherence

II. How to maintain coherence?

A. Utilitarian elements

- 1. Texture
 - a) Monophonic
 - b) Homophonic
 - c) Polyphonic (contrapuntal)
 - d) Arpeggio patterns or accompaniment patterns
- 2. Structure

3. Harmonic rhythm = creating structure in the speed or amount your harmonies change
4. Balance of related vs. unrelated = knowing when to introduce new material or not
5. Pedal points = using a repeated bass note regardless of what is occurring overhead (or underneath)

Exercise examples (30 min.)

1. Write a melody, then write 2 more recurrences of it but slightly changing each time
2. Write an interesting 4-5 note rhythm, then write it backwards. Use it on the open strings over a bass line that you write yourself
3. Write a 2 voice excerpt that involves call and response of a short melody or rhythmic motive through voice exchange
4. Write a 4 note intervallic motive that develops through inversion and register change (getting higher or lower) then, put a pedal point bass note underneath of your choosing.
5. Write a chord progression in an uncommon arpeggio pattern playable on the guitar. Then, try to fit an interesting bass line underneath.
6. Write a rhythmic motive (4 notes) and develop it using one of the following: augmentation, diminution, fragmentation. Then, use it to create harmonies by adding a simple bass-line underneath.
7. Choose a popular melody and change the harmonies in it, then rewrite the melody to be played over the arpeggio using one of the following: inversion, retrograde, augmentation