Good Melodic Writing
(Summary of Turek: *The Elements of Music* Vol. I Chapters 10 & 12)

**Melodic Characteristics:**
1. Melodic contour: ascending, descending, arch, inverted arch and stationary.
   A good melody usually has a clear sense of direction. Decide upon a melodic contour before putting any notes down.

2. Interval structure: step vs. leap, conjunct vs. disjunct motion
   A good melody usually has a good balance between steps and leaps. A leap is usually followed by steps in opposite direction (filling in the blank).

3. Rhythmic character: long-short patterns instead of steady rhythm constantly
   A good melody usually has a distinct rhythmic character.

**Tonality and Harmonic Implication in the Melodic Line:**
1. The tonic-dominant relationship
   Emphasis on 1st and 5th scale degree:
   - The number of their appearances
   - As beginning and ending pitches
   - On strong beats
   - Their appearance as high and low points in the melodic line
   - Melodic leaps between the two pitches

2. Triadic Outline: Try to outline triads of primary chords.

3. Tendency tones: V7 (sol-ti-re-fa) resolves to I (do-mi-sol) or IV (fa-la-do) resolves to I (do-mi-sol)
   Major scale: Re-do, fa-mi, la-sol, ti-do
   Minor scale: Re-do, fa-me, la-ti-do (ascending)
   (melodic) Re-do, fa-me, do-te-le-sol (descending)

**Sequence:** the immediate or nearly immediate restatement of the melodic idea by the same instrument or voice part, but at a different pitch level.
1. **Tonal sequences:** remain in a single key, intervals are precise, not exact
2. **Real sequences:** exact transpositions of a musical idea, changing keys
3. **Modified sequences:** may be modified either rhythmically or by changes in pitch other than those necessary to remain diatonic in the key.

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**Melodic Form**

I. **Melodic Units:** motive, **phrase**, phrase members, melodic cadences
   Phrase Relationship: repetition (exact or varied), (a or a’)
   similarity, contrast (b)

II. **Phrases in Combinations:**

**Period:** 2-phrase unit where the 2nd one ends more conclusively than the 1st one.
   (Phrase 1 ends on V; phrase 2 end on I.)
   Parallel period (a a’), Contrasting period (a b)
   Symmetrical (e. g. 4 + 4) and asymmetrical (e. g. 3 + 5) periods
   Three-phrase period (a b c)

**Double period:** 4-phrase unit where the last phrase ends more conclusively than the previous ones.

**Phrase extension:** internal extension, cadential extension (more common)

*Refer to the book for musical examples.*
Principles of Harmonization in Tonal Music
Dr. Lai Sheung Ping

1. Understand the harmonic implication of a melody. Differentiate between chord tones and non-chord tones.

2. Harmonize the chord tones with appropriate diatonic harmony: e.g. In the key of C-Major, C can be harmonized by C-Major, A-minor and F-Major triads.

3. Explore the possibilities of chromatic harmony: Make a list of different chords which share the same chord tone, e.g. C could also be harmonized by Ab-Major triad (bVI), D7 (V7/V), F# dim.7 (viio7/V) etc.

4. Choose one/a few chords that belong to the same harmonic function in tonal context: e.g. In the key of C, C and Cm triads belong to tonic function; F, Fm, D7, Dm7, Do7, and Fr+6 belong to pre-dominant function; Ao7, F#o7 and D#o7 belong to secondary leading-tone function etc.

5. Select the ones most suitable to the musical context: Underneath a melodic line, choose a series of chords which form a logical harmonic progression:

   Cycle of 5ths progression.

<table>
<thead>
<tr>
<th>Basic:</th>
<th>iii</th>
<th>vi</th>
<th>ii or IV</th>
<th>V7 or viio7</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary:</td>
<td>V7/vi</td>
<td>V7/ii or V7/IV</td>
<td>V7/V</td>
<td>V7 or viio7</td>
<td>I</td>
</tr>
<tr>
<td>Function</td>
<td>viio7/vi</td>
<td>viio7/ii or viio7/IV</td>
<td>viio7/V</td>
<td>V7 or viio7</td>
<td>I</td>
</tr>
<tr>
<td>Borrowed:</td>
<td>III</td>
<td>VI</td>
<td>iio7 or iv</td>
<td>v (rare) or VII</td>
<td>i</td>
</tr>
<tr>
<td>Others:</td>
<td>N6, It+6, Ger+6, Fr+6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6. Observe voice-leading. Create a smooth bass line. Use appropriate inversions and NCTs.

7. Apply chord extension and chord substitution to enhance harmonic color.

8. Linear harmony is the result of smooth chromatic voice-leading in different parts. It does not have to be functional.

9. Functional harmony is based on the concept of tension and release. Non-functional harmony does not need to follow traditional chord progression. For example, a series of unresolved dominant sevenths is simply for coloring.
20th Century Music Vocabulary

Scales:
Modes: Dorain, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
Pentatonic scale
Whole-tone scale
Octatonic scale
Synthetic scales
Twelve-tone series

Harmony:
Chords by Thirds with extension: 7th, 9th, 11th, 13th (Jazz harmony)
Chords by Fourths: closely related to pentatonic scale
Chords by Seconds: “tone cluster” if used in close position
Added-note chords
Polychords
Mixed-interval chords
Compound and Mirror Harmony
Harmonic progression outside cycle of 5ths

Key Centers:
Modality
Tonality
Bitonality, Polytonality
Atonality

Rhythm:
Complex subdivision of rhythm
Irregular rhythmic grouping,
Rapid change of meter
Polyrhythm, Polymeter
Sense of no pulse: static sound world
Isorhythm: Medieval device, used in Messiaen’s music
Metric modulation (tempo modulation): used by Carter
Texture:
Pointillism: features rests and wide leaps, isolates the sounds into “points”
Stratification: juxtaposition of contrasting musical textures/ sounds
Sound mass (large clusters) as main focus of composition: e.g. Ligeti, Penderecki

Timbre:
Extended techniques of acoustical instruments
Unconventional combinations of acoustical instruments
Concrete music
Electronically synthesized music
Computer music
Interaction between live music and electronics
Fused-ensemble timbre (Spectral music)

Form:
Traditional forms continue. Formal proportion less balanced than before.
Golden Mean/Golden Section (0.618): used extensively by Bartok
Moment Form: anti-traditional organic approach of formal structure, used by Stockhausen

Styles:
Impressionist
Expressionist: associated to Twelve-tone serial music
Primitivist
Neo-classical
Neo-romantic
Avant garde:
Total (integral) serial
Chance music
Textural music
Collage and Quotation
Minimalist
Electronic music
Computer music
Multimedia
Spectral music
Pentatonic Scale 五聲音階

Mode I 宮調
\[ d \ r \ m \ s \ l \]

Mode II 商調
\[ r \ m \ s \ l \ d \]

Mode III 角調
\[ m \ s \ l \ d \ r \]

Mode IV 徵調
\[ s \ l \ d \ r \ m \]

Mode V 羽調
\[ l \ d \ r \ m \ s \]

Whole-tone Scale 全音音階

Harmony (augmented triad only)
Modal interchange of Pentatonic Scale

Harmonization by fourths

C 宮

F 徵

Bb 商

Eb 羽

Ab 角

Ab 宮

Db 商

Gb 羽

B 羽

E 角

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Comparison between modes and major / minor scale

調式與大小調之比較

Dorian

D Natural Minor

Phrygian

E Natural Minor

Lydian

F Major

Mixolydian

G Major

Locrian

B Natural Minor
Melodies in Dorian mode

Faure - Sicilienne

English folk song - Greensleeves

Simon & Garfunkel - Scarborough Fair

李泰祥 - 橄欖樹
Phrygian Mode:

Lili Boulanger: *D’un malin de printemps*

```
\[ \text{Music notation} \]
```

Rodrigo: *Guitar Concerto I*

```
\[ \text{Music notation} \]
```

Spanish guitar pattern

Rodrigo: *Guitar Concerto II*

```
\[ \text{Music notation} \]
```

Mixolydian Mode:

Vaughan-Williams: *The wasps Overture*

```
\[ \text{Music notation} \]
```

Gershwin: *Borgy and Bess*

```
\[ \text{Music notation} \]
```

Lydian Mode:

Bartok: *Violin Concerto No.2*

```
\[ \text{Music notation} \]
```
Bernstein: “Maria” from West Side Story

Theme from The Simpsons (cartoon)

Aeolian Mode:

侯德健：龍的傳人
Octatonic Scales

Scale 1

Scale 2

Scale 3

Harmonic Implications

Triads

Scale 1

Dim. (0, 3, 6)

Minor (0, 3, 7)

Major (0, 4, 7)
Scale 2

Dim. (0, 3, 6)

io iiio iiio iv o vo vio viio viio

Minor (0, 3, 7)

ii iv vi viii

Major (0, 4, 7)

II IV VI VIII

Scale 3

Dim. (0, 3, 6)

io iiio iiio iv o vo vio viio viio

Minor (0, 3, 7)

i iii v vii

Major (0, 4, 7)

I III V VII
Scale 1

Sevenths

** Dim. 7 (0, 3, 6, 9) **

Half dim. 7 (0, 3, 6, 10)

mm7 (0, 3, 7, 10)

Mm7 (0, 4, 7, 10)

Scale 2

Dim. 7 (0, 3, 6, 9)

Half dim. 7 (0, 3, 6, 10)

mm7 (0, 3, 7, 10)

Mm7 (0, 4, 7, 10)

* Harmonic duplication

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Sets (non-tertian)

3-note set

4-note set
# Modal Harmony

<table>
<thead>
<tr>
<th>Mode</th>
<th>Chords</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian #6th</td>
<td>i ii III IV v vi° VII</td>
<td></td>
</tr>
<tr>
<td>Phrygian b2nd</td>
<td>i II III iv v° VI vii</td>
<td></td>
</tr>
<tr>
<td>Lydian #4th</td>
<td>I II iii iv° V vi vii</td>
<td></td>
</tr>
<tr>
<td>Mixolydian b7th</td>
<td>I ii iii° IV v vi VII</td>
<td></td>
</tr>
</tbody>
</table>
Chord Extension

Basic chord  Extension, addition or alteration

\[
\begin{align*}
C & \quad C\text{M7} & \quad C\text{M9} & \quad C\text{6} \\
C\text{m} & \quad C\text{m+7} & \quad C\text{M7} & \quad C\text{M9} & \quad C\text{M6} \\
C^\circ & \quad C^7 & \quad C^6 & \quad C^\text{+7} & \quad C^\text{9} \\
C^+ & \quad C^\text{+M7} & \quad C^\text{+M9} \\
C7 & \quad C7^\text{+5} & \quad C7\text{b5} & \quad - & \quad - & \quad C9 \\
C7\text{b9} & \quad C7^\text{+9} & \quad C13 \\
C9 \quad & \quad C7^\text{+9} & \quad C7^\text{13} & \quad +5 & \quad +11
\end{align*}
\]
Chords by fourths (Quartal harmony)

1. P4+P4
2. P4+A4
3. A4+P4

Basic

Re-orderings

Pentatonic Scale

Chords by seconds (Secundal harmony)

1. M2+M2
2. M2+m2
3. m2+M2
4. m2+m2

Basic

Re-orderings

Tone cluster
What are the problems with the following melodies?

How can they be fixed?

Rewrite each melody at the staff provided below.

1.

2.

3.