

# 7. Tonal successions

## Melody

### SECTION 1 MUSICAL CONTEXT

1. Fill in the blanks using the words given below and you'll get a definition of the concept of *melody* and *pitch*.

pitches, perceive, sounds, quality, low, durations, high, horizontal

**Melody** is defined as the horizontal succession of sounds with different pitches and durations. **Pitch** is a quality of sound that enables us to perceive whether a sound is high or low.

2. The Benedictine monk Guido of Arezzo created a system so that singers would have clear and precise references to the pitch of sounds based on the well-known *Hymn to St. John the Baptist* in Latin, giving names to each of the seven sounds in solfège. As you can see below, each verse is in two bars and separated by double bars.

- a) Circle the first sound of each verse.  
b) Does the name of the sound coincide with a syllable of the text? Yes, except for the first and the last.  
c) Draw your own conclusions: The first letter of each verse coincides with the sound it represents, except for the first, UT, meaning C, and the B is not included.

## Hymn To St John The Baptist



Ut que ant la \_\_\_ xis Re so na re fi bris Mi \_\_\_ ra ges



to \_\_\_ rum Fa mu li tu o \_\_\_ rum Sol \_\_\_ ve \_\_\_ po lu ti



La bi i re \_\_\_ a tum Sanc \_\_\_ te \_\_\_ Io an nes

3. Draw a line to join the heads of the notes in the following melodies and identify the type of melody you think it is and say why.



*Arch melody*



*Flat melody*



*Zigzag or high wave melody*



*Undulating melody*

e) Clapping exercise.



4. Find the names of four types of melody lines in this letter soup by answering the questions below:



- a. Sounds forming a line that hardly moves up or down: flat
- b. Sounds forming a line that goes up and down a little bit over short distances: undulating
- c. Sounds forming a line with big jumps: zigzag
- d. Sounds forming a line from low to high notes, and then high to low: arch

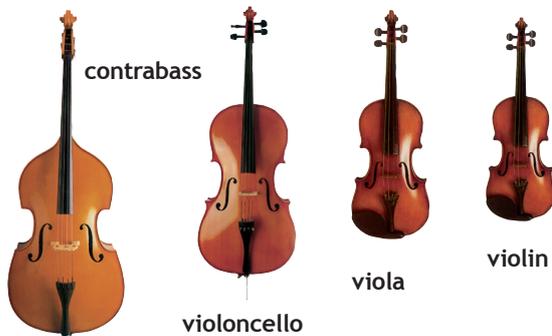
## SECTION 2 LISTENING

### MELODY AND PITCH

Melody is especially related to the succession of pitches of sounds, and these are classifiable into different types. To practise this classification, you have to organise the following listening exercises depending on their pitch.

1. The pitch of sounds is directly related to the size of the body emitting the sound.

a) Write the name of the following instruments in order from the highest to the lowest.



1. *Violin* \_\_\_\_\_
2. *Viola* \_\_\_\_\_
3. *Violoncello* \_\_\_\_\_
4. *Contrabass* \_\_\_\_\_

b) Now listen to the sounds produced by these instruments. By listening to their sound, or pitch, identify them with the right name.

#### Listening exercises

#### Name of instrument

- |              |                            |
|--------------|----------------------------|
| Listening 23 | → <i>Violin</i> _____      |
| Listening 24 | → <i>Viola</i> _____       |
| Listening 25 | → <i>Violoncello</i> _____ |
| Listening 26 | → <i>Contrabass</i> _____  |

2. In the preceding exercises you have heard how the size of the instrument affects its pitch. But each instrument produces a series of pitches from lowest to highest that it is capable of making, and this is called its **range**. Instruments can therefore play sounds in a given range, which may be higher or lower.

a) The following sounds are produced by a piano. Indicate whether this is a high range, low range or medium range.

#### Listening exercises

#### Register or pitch

- |              |                                      |
|--------------|--------------------------------------|
| Listening 27 | → <i>high register</i> _____         |
| Listening 28 | → <i>low register</i> _____          |
| Listening 29 | → <i>intermediate register</i> _____ |

- b) It is important to recognise by hearing the “direction” of sounds in a melody, as this information can be used to classify the sounds. In this exercise, try to discover the direction of the sounds. Listen and connect with arrows.

**Listening 30**  *ascending*

**Listening 31**  *descending*

**Listening 32**  *ascending and descending*

**Listening 33**  *descending and ascending*

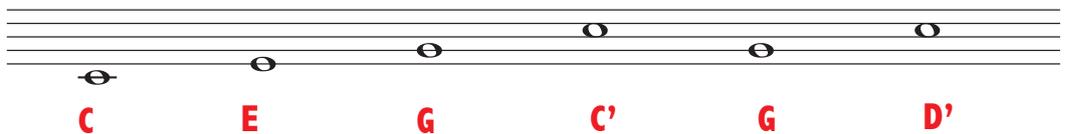
- c) Now to become an expert listener, in addition to recognising the direction of the sounds, let's try to recognise the actual note being played.

**Listening 34** In this listening exercise there are only three sounds: C - E - G. Write them on the staff in order using semibreves.



C E G E G C

**Listening 35** In this listening exercise there are four sounds: C - E - G - C'. Write them on the staff in order using semibreves.



C E G C' G D'

### MELODY LINES

The combination of different pitches and durations give different types of melody lines. Although there are as many melody lines as there are songs, we can simplify them by classifying them into five groups. In the listening exercises below, you should try to recognise these types in different songs and styles by ear.

#### Listening 36

*When I'm Gone 2005* Eminem

This song comes from Eminem's album *Curtain Call: The Hits*. It was launched as a single and reached number eight on the American Billboard Hot 100 singles chart and number one on the Australian ARIA Singles Chart.

Listen to the melody sung by the voice, in rap style – a kind of music appearing in the 1980s in the USA. There is lots of rhythm, recitation and rhyme, and although it can be done a cappella, it is normally accompanied by a rhythmic background.

3. Listen to the melody sung by the voice and mark the right kind of melody below.

- Flat melody     Wave melody     Arch melody  
 Zigzag melody     Non-melodic

## INSTRUMENTAL TIMBRES

### Listening 37

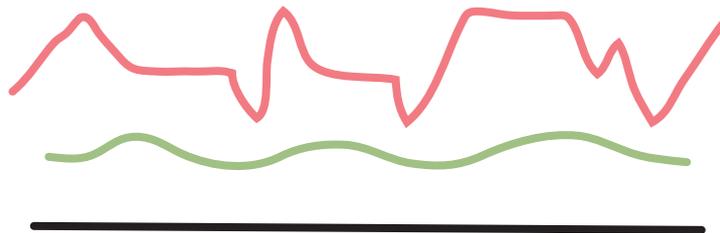
*Barcarola* 1879 Jacques Offenbach



The barcarolle is a kind of folk song sung by Venetian gondoliers, where the melody flows along like the swaying of the gondolas moving through the waters of the canals of Venice.

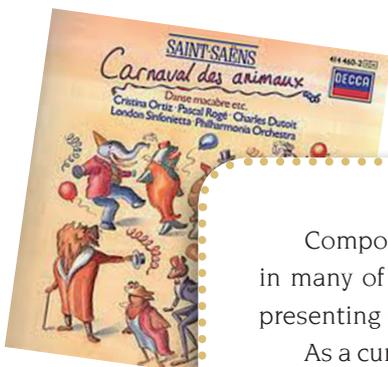
The film “La vita è bella” used this well-known melody by Offenbach when the hero of the story, after trying to impress the girl by passing himself off as a school inspector, escapes through a window of the school saying: “My dear, I’ll see you in Venice!”

- a) Listen to the way the sounds move and circle the graph that best fits this melody.



- b) Mark the melody type that best corresponds to this work with an X.

- Flat melody       Wave melody       Arch melody  
 Zigzag melody       Non-melodic



### Listening 38

*The Donkeys, The Carnival of the Animals* 1886  
Camille Saint-Saëns



Composed a kind of joke for a Carnival day, this piece has touches of humour in many of its passages. In this case, it obviously represents a kind of animal, presenting musical interpretations of the sounds a donkey makes – braying.

As a curiosity, Saint-Saëns thought this work would detract from his “serious” composer image, so in his will he stated that it should only be published after his death, and since then it has become one of his most popular pieces.

a) Answer true (T) or false (F) to the following.

- F There are practically no up-and-down movements in the melody line.
- F The melody progresses in gentle waves or undulations.
- F The melody is straight or flat.
- T After a high sound, the melody jumps downwards.
- F After a low sound, the melody jumps upwards.
- T This melody can be classified as being in zigzag.
- F This is not a melodic composition, because the sounds have no definite pitch.

b) Draw a line on a graph below that represents the movement of the sounds.



### Listening 39

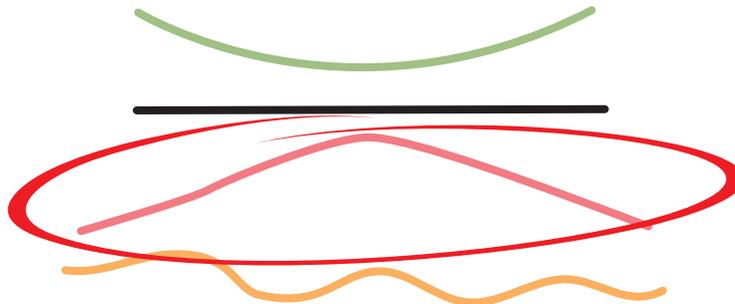
**Scales** Saxophone

The fragment you will hear here can be compared to a ladder that goes up and down in steps, one by one. In this case the sounds are produced by an instrument from the woodwind family, but made in brass, with a single-reed mouthpiece similar to that of the clarinet.

It was invented, after many tests and experiments, by Adolphe Sax (a clarinet player) in 1845, who wanted to develop an instrument with the force and power of brass but with the acoustic qualities of wood.



a) After listening, choose the graphic representation that best describes the melody line you have heard from the four given below.



b) Mark the melody type that best corresponds to this work with an X.

- Flat melody
- Wave melody
- Arch melody
- Zigzag melody
- Non-melodic

## Listening 40

*Ionisation* 1931 Edgar Varèse

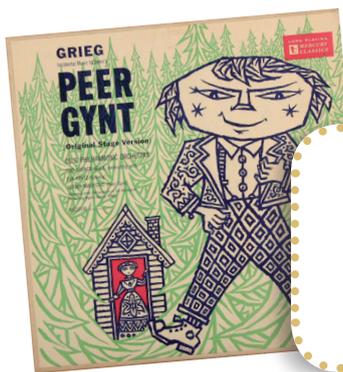


Concerned to find new sounds for his compositions, Varèse created this work for 37 percussion instruments and 13 players, and it became the first European work to completely eliminate all sounds of a definite pitch.

a) Answer true (T) or false (F) to the following.

- F The melody is played by clarinets and flutes.
- T There is no melody as such, only sounds of an undetermined pitch.
- F The percussion instruments you can hear have a definite pitch.
- T The percussion instruments you can hear have an indefinite pitch.
- F The melody progresses in zigzag.
- F The melody line has the shape of an undulating wave.
- T This is a non-melodic composition
- F The sounds of this composition cannot be written on a musical score.

To consolidate your skills in recognising melody lines by ear, here are some new listening exercises and their related practise activities:



## Listening 41

*Morning Mood, from Peer Gynt* 1870 Edvard Grieg



The Norwegian dramatist Henrik Ibsen wrote *Peer Gynt* in 1868, commissioning the music for the scenes to his fellow countryman Edvard Grieg, who took two years to compose this music. This is the most famous piece from the *Suite No. 1*, which starts with a popular barcarole describing the dawn of a new day.

a) Join the notes with a line to graph the melody of this fragment



b) What kind of melody is it? Undulating melody

- c) In the exercise the melody is repeated twice, but played by different instruments. Write the names of the instruments.

1st time Flute (woodwind family)

2nd time Oboe (woodwind family)

- d) If you listen carefully, you will hear that the second time the melody is not exactly the same as the first. Follow the score as you listen and mark the bar or bars where the melody changes. Explain what changes are made.

It is not exactly the same, because the last notes of the first bar in the melody are different.

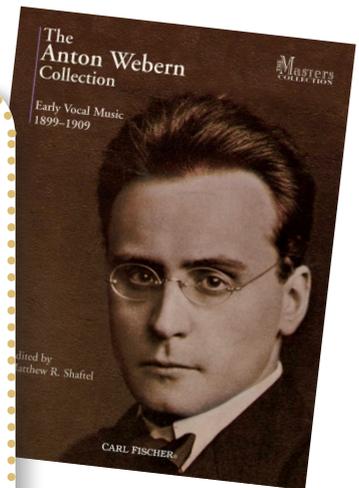


**Listening 42**

**Variations for Piano 1922** Anton Webern

This 20th-century composer, who broke with the tonal tradition (developing atonalism) employed new techniques such as serial tonalism and the twelve-tone technique in a rigorous way.

As a curiosity, it was hard for Webern to make a living after 1938 with the rise of the Nazi party as his music was denounced as “cultural Bolshevism” and “degenerate art”. He met with unintended tragedy in 1945. As he returned home during the Allied occupation of Austria, Webern was shot and killed by an American Army soldier following the arrest of his son-in-law for black market activities, as there was a curfew in effect and he went out into the street to smoke.



- a) What graph would you draw to represent this melody?

- b) How would you classify this melody? Zigzag or high wave melody



### Listening 43

*Tres puertas* Extrechinato y tú



Extrechinato y Tú was a musical project by the groups Extremoduro, Platero y Tú and Fito & Fitipaldis, set up as a tribute to the poet Manolo Chinato, so most of the lyrics are verses made by him.

You will observe that the voice is actually reciting to a musical accompaniment, and although it has certain changes in intensity, what kind of melody do you think it is? \_\_\_\_\_

*Flat melody*

### Listening 44

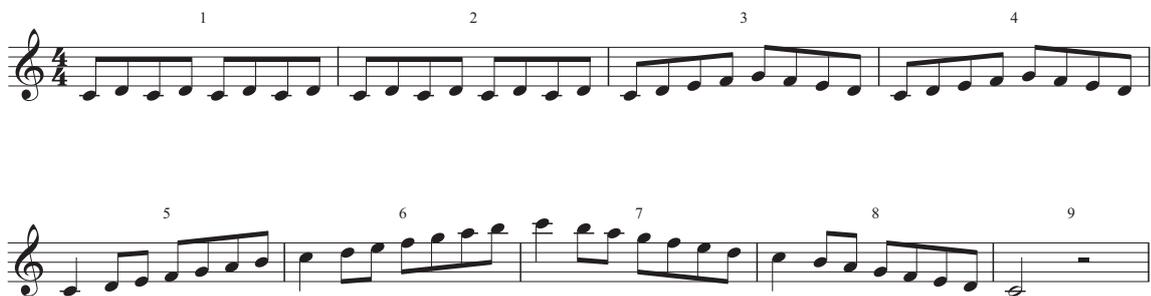
*The Pianists*, The Carnival of the Animals 1886 Camille Saint-Saëns



This belongs to the Suite featuring parodies of different animals for a carnival, so Saint-Saëns creates this piece as a kind of anti-musical satire dedicated to the “stupidest” of animals” (in the composer’s own words): students practising the piano. The composer said they were real animals, and not the best kind either! The original edition has a note by the editors instructing the players to imitate beginners and their awkwardness in playing their scales.

This melody played on the piano follows a melodic line and rhythm based on the score you can see below.

a) Join the notes with a line to graph the melody of this fragment.



b) You can see the graph starts going up and continues to advance. Write the kind of melody you can hear in the bars given.

Bars 1 and 2 → *undulating* \_\_\_\_\_

Bars 3 and 4 → *arch* \_\_\_\_\_

Bars 5 to 9 → *arch, but bigger arches.* \_\_\_\_\_

- c) Listen to the complete exercise and say how many times the score is repeated. \_\_\_\_\_
- d) Is it repeated in exactly the same way, or is there a significant change? \_\_\_\_\_

*The rhythm is the same but the pitch is different. Each repetition is higher than the preceding one.*

**Listening 45**

*Variations for a Door and a Sigh* 1963 Pierre Henry

The music from this composer is classified as “musique concrète”, which uses unspecific sounds and noises taken from everyday life. After being recorded, they are edited in a laboratory. This type of music requires no players, as it is the composer himself who prepares a tape or recording and then plays it back.

- a) Do you think you can draw a graph of the melody line? No  
Why? Because they are indefinite sounds or noises and therefore their pitch cannot be indicated exactly.
- b) How would you classify this melody? Non-melodic

**EXOTIC MELODIES**

There are other cultures which use sounds in a different way, and form scales and melodies that are not the same as Western sounds, and they transmit other sensations



- a) Listen to the following exercises and say which musical culture they belong to.

Indian music / Chinese music / Arabic music / Flamenco music / Blues

**Listening exercises**

**Musical culture**

- Listening 46 → Arabic music
- Listening 47 → Chinese music
- Listening 48 → Flamenco music
- Listening 49 → Indian music
- Listening 50 → Blues

## SECTION 3 CULTURAL CONTEXT

1. Answer true (T) or false (F) to the statements given below.

- T In the Romantic period, composers create passionate melodies with highly expressive contrasts and these require great skill to play.
- T In the Classical period there is a return to order and clarity in music after the excesses of the Baroque, using simple melodies that can be played and understood easily.
- F In the Baroque melodies show elegance and good taste, order and moderation.
- T In the Middle Ages the melodies are soft and undulating, measured and with no virtuosity.
- F In the Romantic period melody is replaced with rhythm or texture, using voices, noises and even artificial sounds.
- T In the 20th century, new currents call for a negation of melody and harmony as they were known until now.
- F In the Baroque melodies are full of adornments and refinements, highly complex and extravagant, requiring outstanding interpretive techniques.
- F In the 20th century there are many compositional innovations, as two or more melodic lines are played simultaneously, and polyphony begins to appear.

2. Complete the following sentences using the clues given to review the way composers used melody in different musical periods.

- ▶ 1. **With a V:** In the Baroque period, the extraordinary command of vocal and instrumental technique amongst musicians was called virtuosity
- ▶ 2. **With an A:** In the 20th century, composers began experimenting and used new compositional techniques such as Atonalism
- ▶ 3. **With a P:** In the Renaissance the single melody lines is accompanied by various melodic lines played simultaneously, giving rise to polyphony
- ▶ 4. **With a P:** In the Romantic period, music in this period becomes the vehicle for expressing sentiments of all kinds. This is why composers create melodies that are very passionate
- ▶ 5. **With a P:** In the Middle Ages, the melodies of Gregorian chants are soft and undulating, intended for meditation and prayer
- ▶ 6. **With a C:** In the Classical period there is a return to order and clarity in music, with simple melodies that can be played and understood easily.



## SECTION 4 MUSICAL CREATION

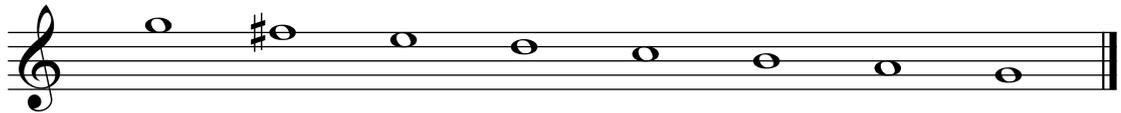
## SCALES AND INTERVALS

## SCALES

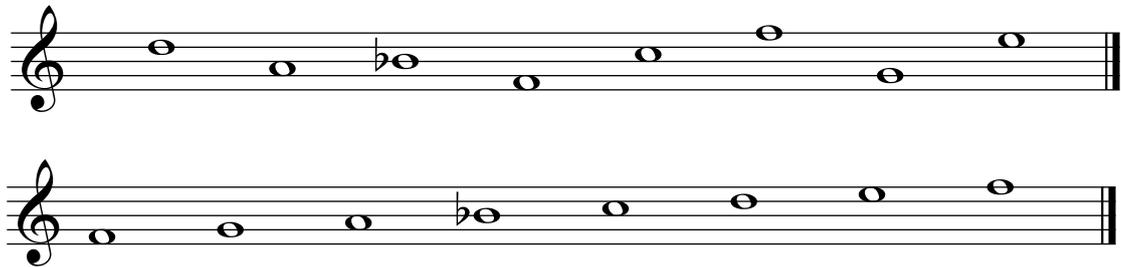
1. Write an ascending scale of A using semibreves.



2. Write a descending scale of G using semibreves.



3. The staff below shows various different notes. Put them in order to get an ascending scale. Then write the name of the scale.



Name the scale: SCALE OF F

## SCALE CLASSIFICATION

4. Order the following sounds to get an ascending scale of D. Then number the degrees of the notes in the first staff.

III I IV VII V VI I II

I I II I V VI V I

5. Using the following degrees belonging to a scale of C, write in the corresponding notes.

A musical staff in treble clef showing eight notes: C4, G4, E4, B4, D5, F5, A5, and C5. Below the staff are eight boxes containing Roman numerals: I, V, III, VII, II, VI, IV, I.

6. Look at the following notes and:

a) Number the degrees from lowest to highest using Roman numerals.

A musical staff in treble clef showing eight notes: G4, A4, B4, C5, D5, E5, F5, and G5. Below the staff are eight boxes containing Roman numerals: V, II, III, I, VI, VII, I, IV.

b) Put them into an ascending order.

A musical staff in treble clef showing eight notes: G4, A4, B4, C5, D5, E5, F5, and G5.

c) Name the scale RE or D

d) Write the name of the note for each degree and the degree classification for each one.

DEGREE	NOTE	SPECIFIC NAME
I	<i>D</i>	<i>Tonic</i>
II	<i>E</i>	<i>Supertonic</i>
III	<i>F</i>	<i>Mediant</i>
IV	<i>G</i>	<i>Subdominant</i>
V	<i>A</i>	<i>Dominant</i>
VI	<i>B</i>	<i>Submediant</i>
VII	<i>C</i>	<i>Leading</i>

7. In the following scale of F, indicate the tonic (T), the mediant (M), the dominant (D) and the leading note (L).

A musical staff in treble clef showing eight notes: F4, G4, A4, Bb4, C5, D5, E5, and F5. Below the staff are four boxes containing the letters: T, M, D, L.

8. Answer.

- In the scale of **C**, which note is the **dominant note** (5th)? G
- In the scale of **C**, which note is the **supertonic** (2nd)? D
- In the scale of **D**, which note is the **dominant note** (5th)? A
- In the scale of **D**, which note is the **subdominant** (4th)? G
- In the scale of **F**, which note is the **mediant**? A
- In the scale of **D**, which note is the **dominant**? A
- In the scale of **G**, which note is the **submediant**? E
- In the scale of **C**, which note is the **leading note**? B
- In the scale of **E**, which note is the **tonic**? E

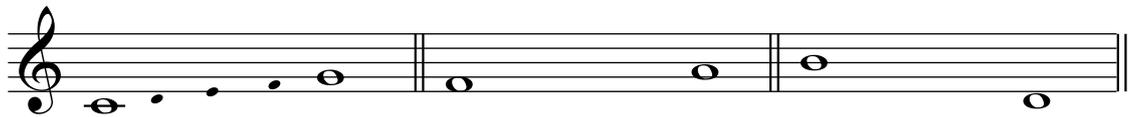


## INTERVALS

9. Complete.

In music an interval is the distance between two Es. This distance is measured by counting the notes from the first to the last, including both, and assigning it a ordinal number.

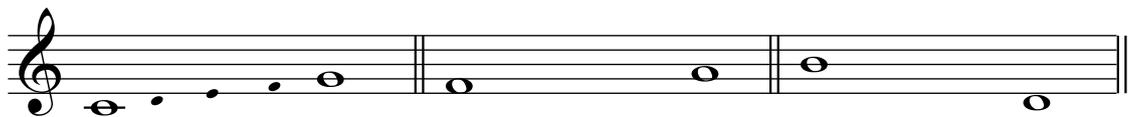
10. In the intervals below, indicate their distance (ordinal number) and their direction (ascending or descending).



ascending 5th

ascending 3rd

descending 6th

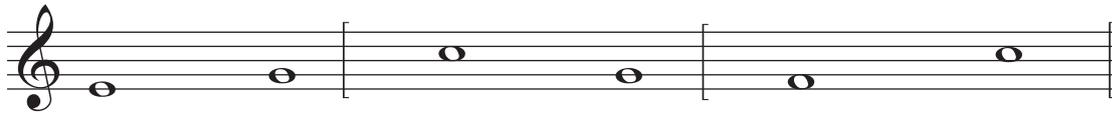


ascending 5th

ascending 3rd

descending 6th

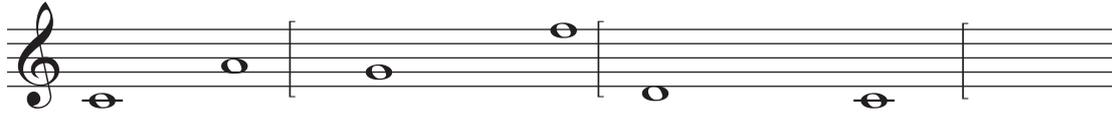
11. Write in the right notes to get the intervals as indicated.



ascending 3rd

descending 4th

ascending 5th



ascending 6th

ascending 7th

ascending 7th

### TONES AND SEMITONE

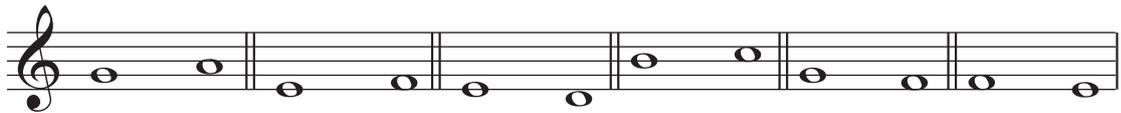


12. Indicate the tones or semitones between the notes of this scale.



1 tone    1 tone   1 semitone   1 tone    1 tone   1 tone   1 semitone

13. The following intervals are formed by consecutive sounds (2nds). Indicate which ones have one tone (T) between them and which have one semitone (S) between them. Say whether they are ascending or descending.



Ascend. T    ascending ST    descending T    ascending ST    descending T    descending ST



14. Write in the note that is either one tone distant (T) or one semitone distant (ST). Look at the direction (ascending or descending) to form the right interval.

T                      ST                      T                      ST                      T                      ST

15. Classify the following intervals.

ST   T   T   T

5th Descending  
3.5 Tones

*ST T T*  
ascending 4th  
2.5 tones

*ST T*  
descending 3rd  
1.5 tones

*T T ST*  
ascending 4th  
2.5 tones

*T*  
descending 2nd  
1 tone

*ST T T T ST*  
ascending 6th  
4 tones



**MUSIC AND TECHNOLOGIES**

The CD ROM gives you a series of activities in which you can practise what you've learned in this Unit.