

## Piece 2: 'Danse', about making a melody

A melodic cadence can be seen as a stereotypical melodic progression, that conclude a melody. The old music theorists discerned some types of such cadences, e.g. a discantclausula and tenorclausula. These melodic cadential patterns refer to their original positions: the discant (upper voice) and tenor part. In fact, the clausula defines a point of melodic rest, i.e. the finalis or –so to say– the 'tonic' of a key.

'Danse' (piece 2) from 'Fantasia' of Oscar van Hemel (1892–1981) is a very nice illustration of how to make consistent melodies by expanding a melodic pattern or clausula.

First we will recompose Section A of the ternary A–B–A.

### 1. Combining melodic patterns into a new pattern.

The next example shows the discant- and tenorclausula. Key: E minor.

#### Example 1a: discant- and tenorclausula

The image shows two musical staves in E minor. The first staff, labeled 'discantclausula', contains three notes: G4 (marked with ^1), B4 (marked with ^7 and a sharp sign), and G4 (marked with ^1). The second staff, labeled 'tenorclausula', contains three notes: G4 (marked with ^3), F4 (marked with ^2), and G4 (marked with ^1).

We can make a new pattern by combining these clausulae.

#### Example 1b: discant- and tenorclausula combined

The image shows a single musical staff in E minor with three notes: G4 (marked with ^3), B4 (marked with ^7 and a sharp sign), and G4 (marked with ^1).

### 2. Forward expanding a clausula

A clausula can be expanded by adding tones before the clausulatonnes. Study example 2, where the expanding is only adding one tone, the fifth or dominant, tone B.

#### Example 2: forward expanding a clausula

The image shows three musical staves in E minor. The first staff, labeled '+ discantclausula', contains four notes: B4 (marked with ^5), G4, B4, and G4 (marked with ^1). The second staff, labeled '+ tenorclausula', contains four notes: G4 (marked with ^5), F4, G4, and G4 (marked with ^1). The third staff, labeled '+ combined clausula', contains five notes: B4 (marked with ^5), G4, F4, G4, and G4 (marked with ^1).

### 3. Forward expanding a clausula into a phrase

It is quite easy to make a eight bars phrase by expanding only the added dominant tone (meter 3/4). In example 3 the idea is applied on the combined clausula (Van Hemel's model). So the question how to expand a tone is answered by repetition of the tone.

By the way, note the passing tone as a mean to an internal expansion of the combined clausula.

#### Example 3a: expanding a clausula into a 8 bar phrase



Of course, the expansion of tone B could be more lively by some embellishing. Here the tone D as a sort of neighbour tone could do the job. A new phrase emerges that can be seen as a varied repetition.

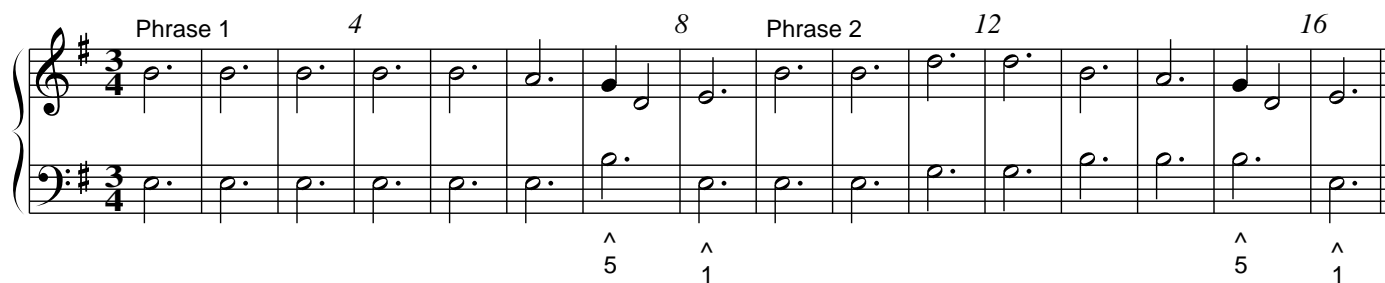
#### Example 3b: repetition of the 8 bar phrase



Both phrases can be combined into a 16 bars period, that forms the contents of section A.

Let us now make a basic two-part version of this section by adding a lower voice that contains only the most necessary main tones, i.e. E and the fifth B (the progression B – E is also called a bassclausula).

#### Example 4: two-part minimal version



The ingredients: the tonic as a pedal point and the fifth tone as the tonal mean to conclude the period. Note that the bars 11 and 12 are interpreted as a repetition of bars 9 and 10 (a third higher).

The way from this two-part version to Van Hemel's elaborated section is a short and easy one. Only the closing part of the section makes a surprising move. All the other elaborations are summarized by the well-known diminution techniques as appoggiaturas, anticipation, neighbour and passing tones. In one case Van Hemel changes the register of the main tone. In a few steps Van Hemel's section A will be recomposed.

## A. Section A

### Step 1: appoggiatura's in upper voice, often the tonic

Bar 14 (x) is a small deviation of bar 14 of example 4.

Musical score for Step 1, showing bars 4, 8, 12, x, and 16. The upper voice features appoggiaturas on the tonic note in bars 4, 8, 12, and x. The lower voice consists of a steady bass line of quarter notes.

### Step 2: anticipation, neighbour and passing tones in upper voice

Musical score for Step 2, showing bars 4, 12, and 16. The upper voice includes anticipation, neighbour tones, and passing tones. The lower voice continues with a steady bass line.

### Step 3: tone repetition and implementing a two bar motive in upper voice

Musical score for Step 3, showing bars 4, 12, and 16. The upper voice features a "two bar rhythmical motive" and tone repetition. The lower voice continues with a steady bass line.

**Step 4: chord notes (triad E) and appoggiaturas in lower voice**

**Step 6: neighbour and passing tones in lower voice**

### Step 7a: elaboration of the bars 13–16

three roles for the main tones: middle voice, lower voice, upper voice

Van Hemel uses an other notation to indicate how to perform the music and added some alterations.

### Step 7b: final version of the bars 13–16

## B. Section B

Now we will recompose section B. Compared to section A, two contrasting elements can be found:

1. a line as an ostinato in the lower voice and
2. a melody in long notes in the upper voice.

Again, the long melody can be thought as a forward expansion of a clausula, in this case a discantclausula. The next slightly annotated example will suffice.

### Example 5: expanding the discantclausula (x) into a 16 bar period (8+8)

Note the end of the antecedent with the open seventh tone of the key E minor.

The two-part minimal version shows in the bass descending main tones that are repeated (ostinato):

### Example 6: two-part basic version

The way from this two-part basic version to Van Hemel's elaborated section B is again a short and easy one. Adding a appoggiatura (x) to the main tone (m) and a neighbour tone (y) is all we have to do. The result is a sequence based on a three-note-motive.

### The only step: appoggiaturas and neighbour tones

Van Hemel uses for the lower voice the staccato notation of Section A to indicate how to perform the music. Applied on Section B, the result is as follows:

**Van Hemel's notation of the lower voice.**

**C. Final version of Van Hemel**

We assemble the Section A and B, adding dynamics, articulation and phrasing, into a ternary form A–B–A.

### Danse

**Moderato**

*p* *mf* *p*

4 8

*mf* *p*

12 16

*mf* *f*

**Piu mosso**  
cantabile

20

*p* *pp*

24

*p*

28 32

*poco rit.*



The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins at measure 36, featuring a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system starts at measure 40, with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system begins at measure 44, showing a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The music is written in a key signature of one sharp (F#) and a common time signature (C).

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**About the author:**

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This article has been typeset with his free/open source music notation program MC Musiceditor 8.1.1, that can be downloaded at [www.mcmusiceditor.com](http://www.mcmusiceditor.com).

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