

Basic materials melody – Part 2

CHAPTER 1. SCALES

We expect that you have read and fully understood the first part of our theory text (Maliepaard_Basic_Materials_Melody_Part1.pdf).

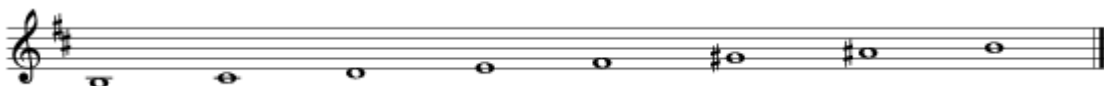
Tones in the exercises are selected from basic scales (within the range c' and e''). An example of such a basic scale is the D-major scale.



Its relative key is b minor.



Sometimes with raised sixth and seventh tone.



All tones of a scale have a number: the first = 1, the second = 2 etc.

CHAPTER 2. MAIN TONE, FAMILYTONES, CONTRASTTONES AND FAMILYTRIAD

In music, tones are somehow related to each other (by the way, this has nothing to do with the sort of scale: major, minor, church mode etc.) . We have defined earlier the categories familytones and contrasttones. In contrast to module S1 we now give you the key. That means that you know -before singing- all the familytones and contrasttones.

As an example, let us investigate the tones of the D-major scale:

1. The first tone, tone D is the most stable tone and is called the main tone, the tonic of 'finalis'. The function of this tone (in this case the first tone of a major scale) is complete relaxation ('we are home again'): remember this always!
2. Tones F# and A are more or less stable tones in relation to each other and to the tonic. There is no explicit drive to resolve tension (if any) into the tonic. Tones F# and A are familytones
Important note: there are melodic situations where tone A more or less has to relax in tone D. But the drive to relax is less and not to compare with the drive of the contrasttones (see below).
3. Tones E, G, B and C# are contrasttones: tones that –generally speaking- contrast to the familytones. They have a drive to relax, to resolve some sort of tension. Resolving their tension is only succesful when the main tone or its familytones follow (nota bene: this is true from a melodic point of view; we don't discuss the influence of other musical parameters such as rhythm).

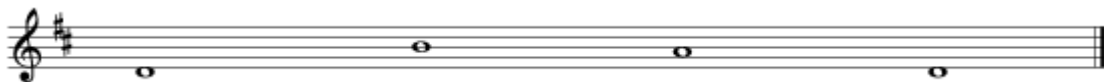
So tones of a triad built on the main tone of a scale are familytones: the '**familytriad**'. Tones outside this familytriad are contrasttones (of course, these tones can form a triad too...but the familytriad is for now the most important).

In the next chapter we'll give some simple examples interaction between main tone, family- and contrasttones.

CHAPTER 3. HOW TO STUDY

It will be clear that knowing the main tone, the familytones and contrasttones is most important when studying a melody. Generally speaking, the main tone, i.e. the tone of a melody that has the function of complete relaxation, is the tonic in major-, minorscales and the role of the finalis in the church modes. What we further know is that tones of the triad built on this main tone are familytones. Other tones have a drive to these tones. Let's give a few examples (other examples and more backgroundinformation can be read in module S1).

5. Example 1



Key: D major

Remarks:

- Given key is D major, so tone D the main tone.
- Tone A is a familytone of tone D
- Contrasttone B is an (incomplete) neighbour tone of tone A

Study plan

- Sing the tones D'-F#'-A'-A'-F#'-D'
- Sing the tones D'-A'-A'-D'
- Sing the tones A'-B'-A'
- Sing the tones A'-A'-B'-A'-D'
- Sing the complete melody D'-B'-A'-D' and listen to the inner movement of the tones

5.2 Example 2



Key: D major

Remarks:

- Given key is D major, so tone D the main tone.
- Tone A is a familytone of tone D
- Contrasttone C# is a (complete) neighbour tone of tone D

Study plan

- Sing the tones D'-F#'-A'-D''-A'-F#'-D'
- Sing the tones D'-C#'-D'
- Sing the tones D'-D''-A'-D'
- Sing the complete melody and listen to the inner movement of the tones.

Memorytraining

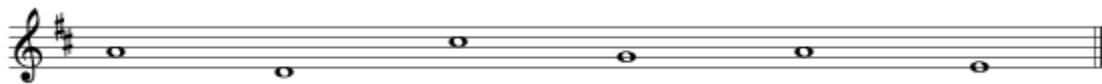
Try to sing tone C# at the end, so:



Remarks:

- in this case, most of our students think that they have sing a new tone C#...we hope you know better!

5.3 Example 3

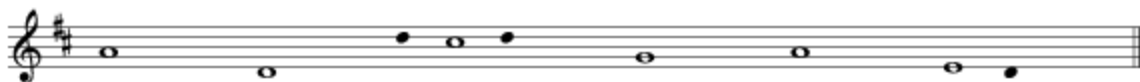


Key: D major

Remarks:

- Given key is D major, so tone D the main tone.
- Tone C# is here a (incomplete) neighbour tone of tone D, which is implied
- Tone G is here a (incomplete) neighbour tone of tone A
- Tone E is here a (incomplete) neighbour tone of tone D: the last note D is implied

Study plan



- Sing the tones D'-F#'-A'-D''-A'-F#'-D'
- Sing the tones A'-D'-D''-A'-D' and A'-D'-D''-C#''-D''-A'-D'
- Sing the tones A'-D'-D''-C#''-D''-A'-G'-A'-D'
- Sing the tones A'-D'-D''-C#''-D''-A'-G'-A'-D'-E'-D'
- Eliminate the implied tones; e.g. Sing the tones A'-D'-D''-C#''-D''-A'-G'-A'-D'-E'
- Sing the complete melody and listen to the inner movement of the tones.

Memorytraining

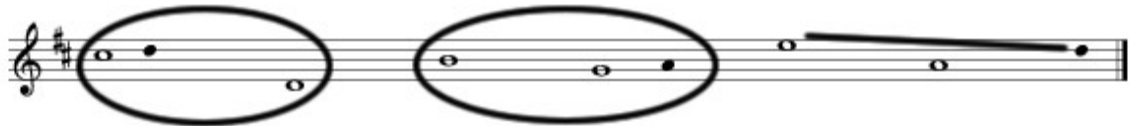
Try to sing tone D'' at the end, so the tension of tone C#'' is resolved!

5.4 Last examples with suggestions to understand the melodic structure

5.4.1 Internal main tones or family tones implied



could be understood as



Note the incomplete neighbour tone C# (first tone) and tone E" and their resolution in the implied D" (last tone).

5.4.2 Basic models simultaneously



Study this example carefully and be excited about the wonderful interaction between the complete neighbour model (circles) and the passingtone model (squares; 4.1 above).

EPILOG

The study plans are only suggestions. Other interpretations of the examples -which tone is the main tone- are possible. However, the most important point is that you as a student has to develop your own strategy. The basics should be clear and the software provides you many challenging examples.

Last but not least, some advice:

If you don't see the inner structure of a melody, the relationship of the melody tones, don't sing the melody and select an other exercise!