MELODY

Melodic structure of a song, can be analyzed by means of:

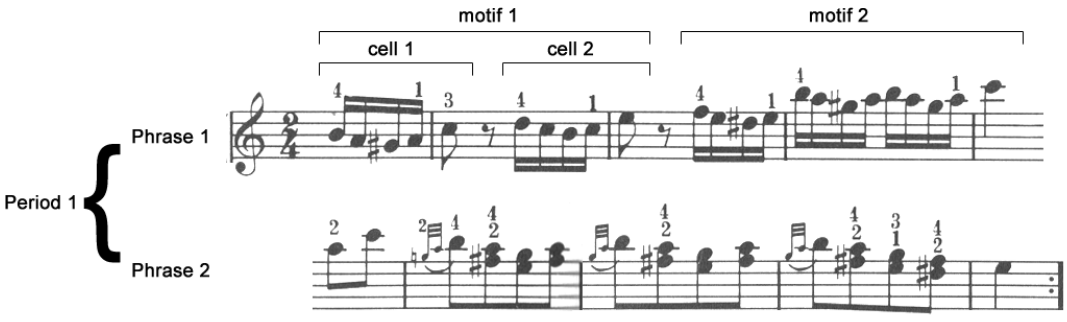
- Range – interval distance from the lowest to the highest pitch
- Interval structure – use of conjunct (step) motion vs. disjunct (leaps)
- Gesture – the shape, or contour of the melody
  - arch
  - inverted arch
  - ascending
  - descending
  - stationary

Melodic development – the art of composition consists in the ability of developing a small number of musical ides, without becoming repetitive or boring. Some common techniques include:

- Repetition
- Sequence – repeat, but starting on a different note
- Augmentation or Diminution (adding or subtracting)
  - Intervallic – using bigger or smaller intervals
  - Time wise – using larger or smaller note values
- Inversion (upside down), of the melody and/or the rhythm
- Retrograde (backwards), melody and/or rhythm
- Retrograde inversion
- Ornamental Variation - adding or subtracting notes but still keep the main melody recognizable
- Hemiola – strict melodic repetition or sequence starting on a different beat than the first occurrence, thus creating a conflict between the melody's accents and the time signature's metric accents

The Common Practice period established the rules of creating melodies, which composers gladly broke whenever they had the chance:

- **Phrase** = a complete musical idea ending with a cadence. It usually is 4 bars long.
- **Motif** (or Motive) = ½ of a phrase – 2 bars long
- **Cell** – ½ of a Motif – 1 bar
- **Period** – usually 2 phrases, in an question/answer relationship



Note: different subdivisions of motives/cells might generate different performance variations