

## **Summary**

Ch.1.1 serves as the introduction to **Melody & Theme Writing**, as well as an introduction to Unit 1 on the subject of harmony. Ch.1.1 defines and introduces several terms:

**Melody** | A rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea

**Melodic Material** | succession of monophonic tones arranged rhythmically

**Monophonic** | the simplest form of musical texture, most often consisting of a single layer of melodic material without harmonization

**Homophonic** | texture in which the more important foreground melodic material is supported by one or more lines that provide harmonic support. A homophonic texture is often somewhat or fully homorhythmic; though supporting layers may also be contrasting in rhythm.

**Horizontal** | term used to discuss musical events (e.g. notes or voices) in succession (i.e., in time)

**Vertical** | term used to discuss simultaneously occurring musical events (e.g. intervals or chords)

**Textural Voice** | Identifiable monophonic line of foreground or accompanimental melodic material within a musical texture. Individual voices within a texture can be labeled by their vertical position (from high to low pitch, or vice versa), or by their significance within the texture (e.g., foreground, middle-ground, background).

**Harmony** | The combination of two or more non-unison, non-octave notes. Harmony can be explicit (simultaneously heard vertical chord) or implicit (implied through horizontal material heard in close temporal proximity).

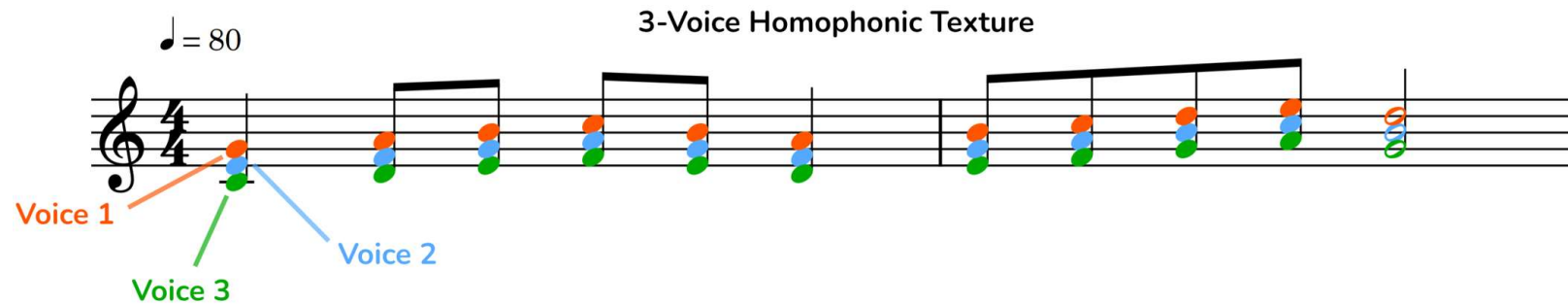
**Harmonic Structure** | the structure of vertical harmonies or harmonic content over some amount of time (e.g., chord progression) within a composition or section of music

**Harmonic Function** | the function or purpose to any chord or vertical collection of notes within a compositional phrase, structure, or progression.

## Reviewing Lecture Material

♩ = 80

3-Voice Homophonic Texture



Voice 1

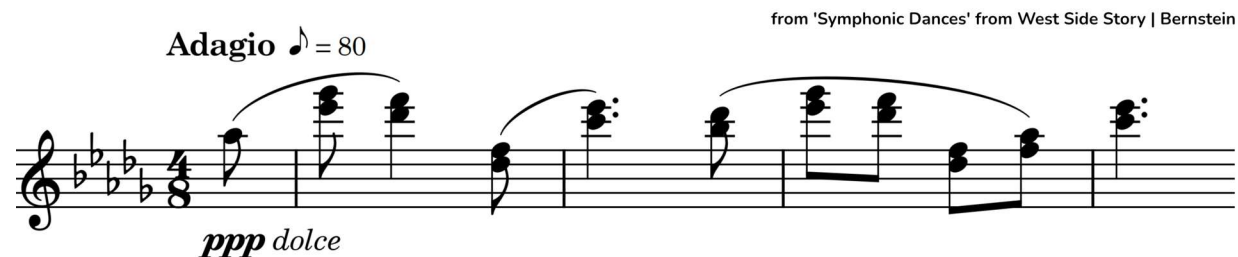
Voice 2

Voice 3

The image above demonstrates a 3-voice homophonic (and homorhythmic) texture in which the voices are labeled (1-3) based on register position from top to bottom. In this example, the voices maintain their vertical position within the texture. In many examples throughout the course, voice crossing may be common, as will expansion and reduction of voices.

Adagio ♩ = 80

from 'Symphonic Dances' from West Side Story | Bernstein



*ppp dolce*

The image above, from Leonard Bernstein's "West Side Story", features a 2-voice homophonic melodic texture. By nature of its register position, most listeners will hear the top voice as the more important melodic line (i.e., melody), and the bottom voice as the supporting harmonization. Of course, a lower voice can be emphasized through orchestration (or in a mix); if however the two voices are nearly equal in perceived volume, the higher voice will be more pronounced.

This musical example (left) demonstrates the concept of **Implied Harmony**, where the harmonic content is defined not by simultaneous vertical sonorities, but through horizontal pitch collections in close proximity, separated by metric divisions within the music (i.e., bar lines). The first measure implies an A minor collection, while the second measure implies a D minor7 collection.

D: I CT°7 I  
Horizontal Harmony (Harmonic Function / Chord Progression)

This musical example (left) from Tchaikovsky's Sixth Symphony (I) demonstrates the difference between vertical harmony and horizontal harmony. Any vertical sonority moment may contain a chord or collection of notes, which can be identified with a chord label (e.g., D Major). Consecutive chords (i.e., chord progression) can be analyzed by their horizontal harmonic function (i.e., how and why chords are placed together in series).

G = dominant (V)  
F = subdominant (IV)

This musical example (left) features eight measures of simple piano music, with melodic material in the top staff with stems up, supporting counter material in the top staff with stems down, and an arpeggiated bass line in the lower staff. The chord labels (CM, Csus9/E, etc...) define the chord qualities for vertical moments within the music; though, as discussed in the lecture video, labeling chords can be somewhat subjective. The individual

chord labels do not explicitly define the harmonic function. Harmonic function is understood in the context of the harmonic language or style. In this tonal example, certain chords function as tonic chords, predominant (or subdominant) chords, or dominant chords.

The same two chords, in terms of the specific pitches included, can behave differently depending on their musical context and specific role within a progression. The chords labeled GM/F in both examples below feature the same four pitches (G, B, D, F); however, their functions within their respective progressions (as analyzed in the roman numerals below each staff) are not the same. The GM/F chord in the example on the left functions as a dominant 7 chord that resolves to a tonic chord. The GM/F chord in the example on the right functions as an augmented sixth chord that behaves as a predominant chord (the dominant chord is highlighted in blue). Specific chords functions (like the augmented sixth chord) will be introduced and discussed later in Unit 1.

CM/G GM/F CM/E

C:  $V\frac{7}{4} \rightarrow I^6$

BM/F# GM/F EM F#7/C# BM

B:  $V\frac{7}{4}$   $Ger\frac{6}{4}$  IV  $V\frac{3}{4}$  I