

Example 1.4b: Symphony No. 6 (main theme) by Peter I. Tchaikovsky



### 5. DIATONIC AND ALTERED DIATONIC MODES

These are the most well known scalar sources and should need little explanation. Those not familiar with the altered diatonic modes should refer to Vol. 1 of this book.

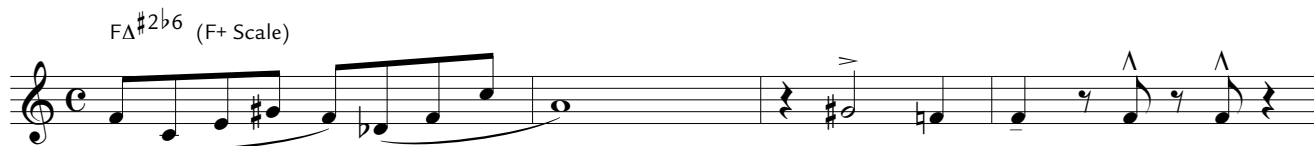
### 6. SYMMETRIC SCALES

Scales whose tone/semitone formulas show a pattern of symmetry. These are used primarily for effect or coloration due to their harmonic and melodic obscurity. Included in this group are the chromatic scale and materials derived by 12-tone techniques.

Example 1.5a: “Touchstone” by Ralph Towner



Example 1.5b: “Last Illusion” by Ron Miller

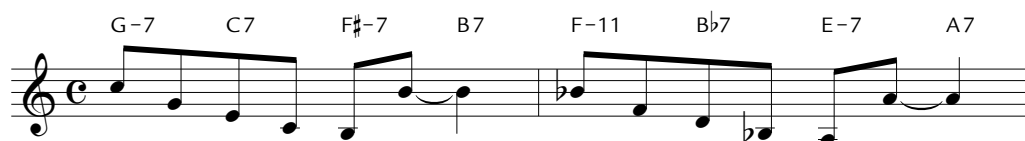


### 7. HARMONY REFERENCED MELODIES

#### Arpeggiations

This is an area of a melody that simply outlines part if not all of a particular chord or chords of a section of a composition. Only the most gifted of composers can use this device musically. Pianists and other chord oriented composers are at risk of overusing arpeggiation as a means of melody creation.

Example 1.6a: “Ask Me Now” by Thelonious Monk



#### Guide tones

This melodic source, based on the voice-leading of a particular harmonic movement is useful for obligato melodies but like arpeggiation, should be used with discretion for main melodies.

#### Common tones

*Common-tone* melodies consist of a single pitch found in common over a number of chord changes. Cadential in nature, they can be either sustained or have rhythmic development (see Vol. 1, p. 45).

Example 1.17d: A Theme from “Samson and Delilah” by Camille Saint Saëns

Chord symbols: G-6, F#ø, F-11, Eø, A13, D-9, G13#4, G-9, A/C7

Tempo markings: fast, slow, fast, slow

(Chord symbols are suggestions, not found in the original composition.)

This example has many romantic devices:

- An upward skip of a m7, in measure 1 and 3, it is more tense than the skips in the previous examples.
- Use of chromaticism in measure 1 and 3.
- Repeated notes that become a non-harmonic tone which resolves downward found both in measures 1 and 2, and 3 and 4.
- A slowing down of the melodic rhythm at cadence points.
- And lastly, although an incomplete example, it starts to show the typical development of part two of the melodic form in which multiple repetitions of phrases or motifs in an upward trend created a sense of yearning for the infinite.

Example 1.18a: A Theme from “Samson and Delilah” by Camille Saint-Saëns (Melodic Chromaticism)

Chord symbols: FΔ9, A-7, D7alt, Gø, D♭13sus, C9sus, B-11, E7

(Chord symbols are suggestions, not found in the original composition.)

As introduced in example 1.17d of the previous examples, the use of chromaticism in measures 1-3 creates an emotionalism desired in romantic melodies.

Example 1.18b: “Prelude to a Kiss” by Duke Ellington

Chord symbols: D13sus, D7alt, G7#4, G7alt, G-7, C7b9, A/F, F#-9, B7alt, Bb7alt, A7#5, Ab7#4

From a contrasting source, again chromaticism for emotional effect:

Example 1.19a: “May Breezes” by Felix Mendelssohn-Bartholdy from “Songs Without Words”

(balanced melodic rhythm)

Chord symbols: D7/F#, G

Tempo markings: slow, fast, slow

As labeled in the excerpt, it has a symmetric balance of contrasting melodic rhythms. The fast rhythm prior to the cadence emphasizes the cadential effect. There is in addition, an example of a repeated tone becoming a non-harmonic tone that in this case resolves up to the cadence pitch.

## THE PROTOTYPICAL ROMANTIC/IDEAL MELODY

The following melody is a perfect example to be referred to for a complete understanding of the concepts of romantic melody writing. It has most of the previously given techniques used in the clearest ways; it is a melody that has become the “classic” reference and musical accompaniment to any romantic image whether presented seriously or as a joke. In spite of its caricaturization of all that is wrong with the concept of romanticism, it is nonetheless one of the most beautiful melodies ever written. The melody, of course, is:

Example 1.20: The Main Theme from “Romeo and Juliet” by Peter I. Tchaikovsky

(Chord symbols are suggestions, not found in the original composition.)

Chord symbols for the first staff: F, C7, FΔ, C-11, B∅, E7<sup>b9</sup>, A9, A13sus, D9sus, D7<sup>b9</sup>

Chord symbols for the second staff: G∅, C7<sup>b9</sup>, F, D/F#, E<sup>b</sup>/G, D/F#

Chord symbols for the third staff: G-, E<sup>b</sup>7/G, C-9, B∅, E7, A Aeolian, B-11, E13, A-9, F7/A, A-

Chord symbols for the fourth staff: B<sup>b</sup>/D, D<sup>b</sup>13sus, C9sus, C13, C7<sup>b9</sup>, F, C9sus

Chord symbols for the fifth staff: F6, C-11, B∅, E7, B<sup>b</sup>7<sup>#4</sup>, A7, A13sus, D9sus, D7<sup>b9</sup>, G∅, C7<sup>b9</sup>, C7

Chord symbol for the sixth staff: F

The melodic form is modified binary (two part with a repetition): an exposition, the dramatic “yearning for the infinite” second part and a repetition of the first part .

Salient points and romantic devices include:

1. The melody starts off with a non-harmonic tone which resolves upward. Found in ms. 22 is the converse, a non-harmonic repeated tone which this time resolves downward.
2. Clear statement (ms.1) and response (ms.2) with the opening statement having slow melodic rhythm and the response being faster, providing balance.
3. The cadential note (F) of measure three is consonant and final as are most of the significant cadence points.

4. Intervallic skips:
  - (a) M6 downward, ms. 1-2
  - (b) P4 in ms. 3, relaxed harmonic/melodic resolution
  - (c) M6 upward, the classic romantic leap in ms. 5 and ms. 27
  - (d) o5 downward ms. 6-7, tense interval to set up cadence
  - (e) P5 in ms. 21-22 last dramatic skip of part II, the “yearning” portion of the melody
5. Chromaticism for emotional tension is found in ms. 6 and 7 and ms. 9, 11, 13, 17 and 21.
6. Repeated notes are found in ms. 9, 11, 19, 21 and repeated notes that become a non-harmonic tone in ms. 22-23
7. Note the tessitura of part II, from a low G below middle C, the melody dramatically builds tension and drama with extensive motivic repetition by the use of sequence until the climax point of the second D above middle C is reached. This is a clear and classic example of how part II of a romantic melody should work

The remaining two compositions can be categorized as romantic/melodic, or compositions that have romantic melodies but differing harmonic, and emotional qualities. In particular, the last composition, by Keith Jarrett is a good model for a contemporary romantic composition. It has romantic elements in its melody which are balanced by the inclusion of symmetric melodic material, and a rather stark sounding slash-chord modal harmonic scheme.

EXAMPLES OF ROMANTIC/MELODIC JAZZ COMPOSITIONS

Example 1.21: “S.R. Ballad” by Ron Miller

*slow*

Chords and annotations in the score:

- Measures 1-2: A+/G (a)
- Measures 3-4: C9sus, F9sus (b)
- Measures 5-6: C/Ab, Bb/Gb
- Measures 7-8: C/Ab (c)
- Measures 9-10: C9sus (d)
- Measures 11-12: F/Db, F/Gb, F9sus
- Measures 13-14: Eb9sus (e)
- Measures 15-16: G phrygian (f), (Ab+/G), F#-11 (b6), G#-11 (g), F#-11
- Measures 17-18: Eb9sus, C9sus, Gb/G, F+/F#, F/F#, G-11, F9sus
- Measures 19-20: 1. Bb/Gb
- Measures 21-22: Bb9sus, 2. Eb9sus
- Measures 23-24: FΔ/C (i), C-9, FΔ/C (j), C-9, Bb-9, Ab-9
- Measures 25-26: Final End, A+/G, F9sus, D7/Eb, C/Db, Gb9sus

*mp* *to solos* *fine*

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## SUGGESTED EXERCISES

1. Listen to 8 melodies of diverse styles. By section, comment on the following:
  - (a) Its placement in the folk/art spectrum
  - (b) Scalar source material(s)
  - (c) The use of statement/response
  - (d) Phrase quality
  - (e) Label the melodic style(romantic/ideal, idiomatic or others)
  - (f) Describe your emotional response.

### EXAMPLES:

“Badia” by Joe Zawinul, Weather Report, from *Tail Spinnin’*  
 “One By One” by Wayne Shorter, The Jazz Messengers, from *Ugetsu*  
 The Adagio from the Piano Concerto in A by W.A. Mozart  
 “Blossom” by Keith Jarrett, from *Belonging*  
 “Hoe Down” by Oliver Nelson from *Blues and the Abstract Truth*  
 “Look to the Sky” by Antonio Carlos Jobim from *Wave*  
 “Rufus” by Archie Shepp from *New Thing at Newport*  
 “Work Song” by Nat Adderley, from *Cannonball in New York*

2. Compose four melodies following the specific directions listed below; harmonization is optional but recommended.
  - (a) With a tritonic source, phrase a 12-bar melody with this statement/response formula: || S1, R1 | S1, R2 | S2, R3 ||.
  - (b) An 8-bar form with four bars of increased activity to a held cadence pitch for the remaining four bars (see Ex. 1.11).
  - (c) A 3-bar single pitch melody, developed rhythmically, balanced by contrasting material in the fourth bar (see Ex. 1.14c, p. 27).
  - (d) Compose an 8-bar romantic melody which shows a striving quality toward the infinite. Label the use of motivic development (see Ex. 1.20, p. 34).
3. List ten melodies from the “standard,” jazz, Latin, or pop repertoire that can be labeled romantic.

### EXAMPLES:

“Some Enchanted Evening” by Richard Rogers  
 “Mayaka” by Wayne Shorter  
 “Without You” by Irving Berlin  
 “All the Things You Are” by Jerome Kern  
 “Something to Remember” by Leonard/Madonna  
 “Beauty and the Beast” by Menken

4. Compose a romantic melody.
  - (a) Following the form of your choice (at least ten bars).
  - (b) Harmonized in any style, but include at least two areas of slash chord technique.
  - (c) Include all performance directives: articulations, dynamics, phrasings, etc.
  - (d) Following the analysis guide found on page 40, include a comprehensive analysis; label specific romantic devices that you used.
5. Refer to the “Adagio” by Tomaso Albinoni included here. Completely analyze it using the analysis guide, include a labeling of the romantic devices which are used.

Adagio by Tomaso Albinoni

slow and dirge-like

The musical score is written in a single system with five staves. The key signature is three flats (B-flat major/C minor) and the time signature is 3/4. The melody is slow and dirge-like. Chord suggestions are placed above the notes. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, 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E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D36

## SPECIAL PROJECT: FOLK MUSIC SURVEY

This is a comprehensive project that is related to the materials found in all chapters of this book – but in particular to the third: Pentatonic Compositions. It needs to be “in progress,” with most of the work being done now, with review and additions taking place later in the study schedule.

Researching both texts and recordings, select from the world’s folk musics, at least ten from different parts of the globe, and analyze, paying particular attention to the following:

- Source scalar material
- Statement and Response organization (S/R)
- Melodic rhythm relative to harmonic rhythm
- Expressive devices and pitch variations

### EVALUATION

Select a number of the melodies that you particularly liked, to be used later as a model for your own melodies. Make a note about the peculiarities that endeared you to any melody.

Make note of any quality that is found in common with most melodies of all categories – that may prove to be a universal “truth” of affective melody writing.

It is suggested that the reader start with the folk sources closely related to jazz compositions than continue on to personal or nationalistic interests. Start with the following folk musics:

- African
- Japanese
- Brazilian
- American Indian
- British/Irish

Of the “new world” sources, try to determine the percentage of native to European influence; for instance, what is the real influence or source of the (Cuban) Clavé?

## MELODIC ANALYSIS REFERENCE GUIDE

The following is an outline of the elements of a melody that were covered in the previous pages of this chapter and will be referred to in subsequent chapters. It should also serve as an “instant” guide to be used when analyzing melodies as assigned in this book.

### A. Source Materials

1. Single notes
2. Tritonic scale fragments
3. Tetratonic scale fragments (tetrachords – see Vol. 1)
4. Pentatonic scales
  - (a) diatonic
  - (b) altered
  - (c) add note (sextatonic)
  - (d) blues scales
5. Diatonic and altered diatonic modes (septatonic)
6. Symmetric scales
7. Harmonic references
  - (a) arpeggiations
  - (b) guide tones/common tones
8. Quotes
9. Non-western scales (octatonic and more)

### B. MOTIFIC DEVELOPMENT

1. Repetition
2. Sequence
3. Inversion
4. Retrograde
5. Retrograde Inversion

- 
6. Isorhythm
  7. Isoarticulation
  8. Truncation/extension
  9. Displacement
  10. Mutation

#### C. CONTOUR

1. Directional
2. Intervalic
  - (a) diatonic
  - (b) chromatic
  - (c) skips
3. Note value
  - (a) augmentation
  - (b) diminution
  - (c) compression
  - (d) decompression
  - (e) articulations
4. Point of climax
5. Balance

#### D. FORM

1. Statement and response
2. Phrasing
  - (a) antecedent/consequence
  - (b) symmetrical/asymmetrical
  - (c) sectional
  - (d) through composed

#### E. MELODIC RHYTHM

1. Melodic tempo
2. Cadence points
3. Syncopation

#### F. EXPRESSION

1. Articulations
2. Dynamics
3. Effects
4. Sound support phrasing
5. Tempo markings

#### G. KEY/TESSITURA

#### H. STYLE

1. Dance/rhythmic
2. Historic/ethnic
3. Idiomatic
4. Mixed/sectional style
5. Vocal/romantic



## RECORDINGS AND READINGS

As a listening source for melody writing concepts, almost every available recording could be a suitable example. The following lists the sources that are referred to in the text plus a few more.

## A. RECORDINGS

<i>At the Lighthouse</i>	Joe Henderson	Milestone 9028
<i>Silver's Serenade</i>	Horace Silver	Blue Note 84131
<i>Wave</i>	Antonio Carlos Jobim	A&M 3002
<i>Rhapsody Espagnole</i>	Maurice Ravel	misc. recordings available
<i>The Firebird</i>	Igor Stravinsky	misc. recordings available
<i>Black Market</i>	Weather Report	Columbia 34099
<i>Zawinul</i>	Josef Zawinul	Atlantic 1579
<i>Ballads</i>	John Coltrane	GRP156
<i>The Music of Ron Miller</i>	Ron Miller	CPP/Belwin
<i>The Sorcerer</i>	Miles Davis	Columbia 52974
<i>Samson and Delilah</i>	Camille Saint-Saëns	misc. recordings available
<i>Brooklyn Blues</i>	Danny Gottlieb	Big World 2005
<i>The Real McCoy</i>	McCoy Tyner	Blue Note 456
<i>Ju Ju</i>	Wayne Shorter	Blue Note 37644
<i>Schizophrenia</i>	Wayne Shorter	Blue Note 32096
<i>Out to Lunch</i>	Eric Dolphy	Blue Note 84163
<i>Death and the Flower</i>	Keith Jarrett	Impulse 9301
<i>Get Happy</i>	Tony Bennett	Columbia 30954
<i>Cinema LeGrand</i>	Michel Legrand	MGM 4491
<i>Songs Without Words</i>	Felix Mendelssohn-Bartholdy	misc. recordings available
<i>Symphonies No. 5 &amp; 6</i>	Peter I. Tchaikovsky	misc. recordings available
<i>Romeo and Juliet</i>	Peter I. Tchaikovsky	misc. recordings available
<i>Belonging</i>	Keith Jarrett	ECM 1050
<i>Concerto No. 2</i>	Sergei Rachmaninoff	misc. recordings available
<i>Liberal Arts</i>	Elements	Novus 3058-N
<i>Native Dancer</i>	Wayne Shorter	Blue Note 54173
<i>Speak No Evil</i>	Wayne Shorter	Blue Note 32096
<i>Silver's Serenade</i>	Horace Silver	Blue Note 4131
<i>Adagio</i>	Charlie Mariano	LIP 8924-2

## B. READINGS

<i>Romantic Music</i>	Leon Plantinga	W. W. Norton, 1985
<i>Contemporary Harmony: Romanticism Through the 12-Tone Row</i>	Ludmila Ulehla	Advance Music, 1994
<i>Changes Over Time: The Evolution of Jazz Arranging</i>	Fred Sturm	Advance Music, 1995
<i>Music Idioms</i>	G. Welton Marquis	Prentice-Hall, 1964
<i>Eric Dolphy</i>	Simoko & Tepperman	Da Capo Press, 1979