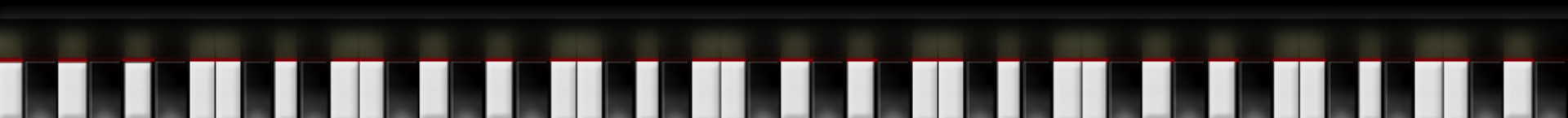


Area of Study Three

Texture and Melody



Definition of Key Terms

Key Word	Definition
Texture	Refers to the number and type of sounds heard together, thus, a simple texture would consist of one or two lines of music
Harmonic/Homophonic	A type of musical texture where different parts sing and/or play different notes but move together in the same rhythm
Melody with accompaniment	Where the melody is most important, usually being played above a chordal accompaniment
Broken chords	Normally referring to a type of accompaniment figure derived from spreading the notes of a chord
Polyphonic/ Contrapuntal	A type of musical texture where different parts sing and/or play different notes using different rhythms
Imitative	Where entries copy the musical phrase which has just been heard
Canonic	Imitation, where performers enter with the same tune before the previous entry has finished, producing an overlapping effect
Layered	Music built up of several strands
Unison	Playing or singing the same tune together, without harmony, at the same pitch
Octaves	Playing or singing the same tune together at different octaves
Monophonic	A single line melody, played by one or more instruments or voices
Antiphonal	(literally sounding across) used to describe the effect produced by the use of different groups of performers separated spatially
Melody	Rhythmically organised pattern of single notes
Intervals	The distance in pitch between two notes

Definition of Key Terms

Key Word	Definition
Conjunct	Melodic movement by step
Disjunct	Melodic movement by leap
Triadic	A type of melodic movement through the notes of a triad
Scalic	Melodic movement using a scale, moving upwards or downwards in steps
Arpeggio	Playing the notes of a chord by spreading them out (usually from the bottom), a feature commonly used by piano, harp and guitar
Passing notes	A melodic note placed between two harmony notes which results in stepwise movement
Acciaccaturas	A note of decoration played in as short a time as possible. Also known as a crush note
Appoggiaturas	(i) A note of decoration which is written in smaller type but given its full notated value, this value being taken from the following note, (ii) an accented but not harmonised note which resolves by step up or down
Blue notes	Notes that have been altered/flattened in blues music; most frequently it is the 3 rd , 5 th or 7 th notes of the scale which are flattened
Pentatonic	A scale based on five notes, such as CDFGA, the black notes of the piano produce such a scale
Whole tone	A scale which rises in whole tones
Sequence	The repetition of a phrase at a higher or lower pitch
Inversion	Turning a melody 'upside down' but keeping its intervals
Slide/glissando/portamento	Sliding from one note to another
Ornamentation	Decorating the written pitch

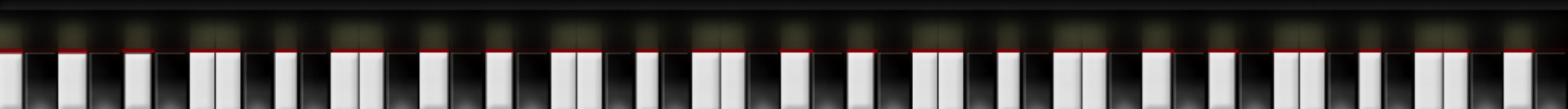
Definition of Key Terms

Key Word	Definition
Ostinato	A repeated musical phrase or rhythm
Riff	Same as an ostinato but associated with more popular styles of music
Phrasing	Dividing a melody into phrases or short units, e.g. question and answer
Articulation	The addition of specific instructions for performance, such as accents, staccato and tenuto
Pitch bend	Technique associated with guitar playing: the player frets a string and then pushes it sideways to raise the pitch
Improvisation	To make up or extemporise



Texture

- # Texture describes how much is going on in the music at any one time
- # It is about the different ways instruments and voices are combined in a piece of music



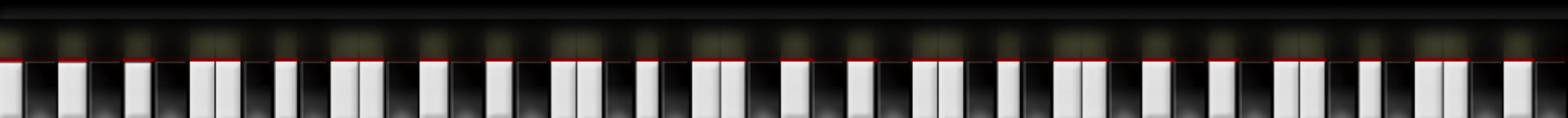
Harmonic/homophonic

- # These terms, referring to texture, mean the same thing: a texture that is essentially **chordal**
- # It may also be described as a **melody** with **accompaniment**, since the melody line is the most important
- # The melody is usually, but not always, at the top of the texture, with other parts providing some kind of chordal accompaniment



Broken chords

- # It is possible to play the notes of a chord separately, one after the other
- # This is called a **broken chord**
- # Broken chord patterns provide a more gentle, flowing accompaniment to a melody than when the chord notes are played together



Polyphonic/Contrapuntal

- # These terms also mean the same thing, but are very different from harmonic/homophonic texture
- # A **polyphonic/contrapuntal** texture consists of weaving together two or more equally important melodic lines, which all fit together harmonically
- # A polyphonic/contrapuntal texture typically sounds 'busy'



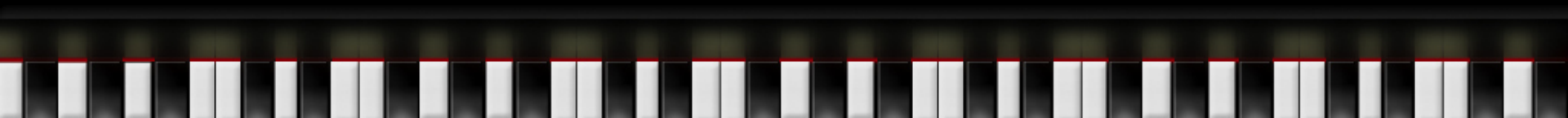
Imitative

- # To **imitate** means to copy, and this is exactly what happens in the music
- # One vocal or instrumental part starts off playing a melody, which is immediately copied, or imitated, by another voice or instrumental part, though not necessarily at the same pitch
- # Usually, it is only the first few notes of the melody which are imitated, and several voices or instrumental parts may take turns to imitate the opening of the original melody



Canonic

- # A **canon** is a particular type of imitation
- # It is like a **round**, where the imitating voice or instrumental part repeats the entire melody, not just the opening
- # Of course, as in a round, several voices or instrumental parts might be involved in the canon



Layered texture

- # This means that the music is made up of different 'layers' of sound, which are all important in adding to the rich texture of the music
- # These could be different rhythmic as well as melodic musical lines
- # Layered texture is a feature of African music as well as gamelan and modern music



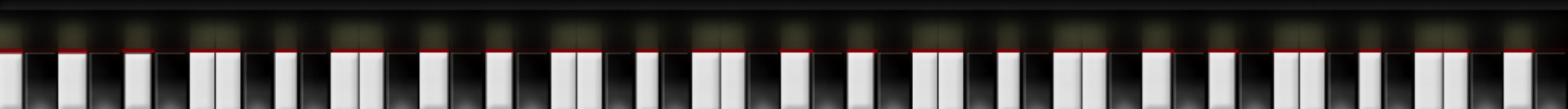
Unison and octaves

- # **Unison** is all the instruments or voices playing or singing notes at the same pitch
- # If the instruments or parts play or sing notes an octave apart, this is called **octaves**
- # To be in unison, the notes must be at the same pitch



Single line melody

- # A single line melody is an example of a **monophonic** texture
- # As the name suggests, this is a single melody line without any harmonies, although it may be played by more than one instrument or voice



Antiphonal

- # This is a special kind of imitation where a musical phrase is tossed between different groups of voices or instruments
- # In some antiphonal music the instruments or voices are placed in different parts of the building, or on different sides of a concert platform
- # This produces a kind of stereo or quadrophonic effect as a musical phrase is passed from one group to another



Melody

- # A **melody** is a rhythmically organised pattern of single notes arranged in succession, one after the other
- # In melody the notes are arranged horizontally (whereas in harmony they are arranged vertically)



Intervals

- # The distance in pitch between two different notes in a scale is called an **interval**
- # The two notes may be sounded together, or one after the other
- # An interval is identified by counting the distance in pitch between the two notes
- # This includes counting the bottom and top notes, and the number of lines and spaces between them
- # For example, the distance between the notes C and G is a fifth, since the interval covers the notes C, D, E, F and G



Conjunct, disjunct, triadic, scalic

- # **Conjunct** means that the notes in the melody move mainly by step: in other words, they are mostly next to each other in pitch
- # A **disjunct** melody moves mainly by leaps (wide intervals between the notes)
- # A **triadic** melody begins by using notes that belong to a triad (three-note chord), often the tonic triad of the piece
- # A **scalic** melody is made up of notes that follow the order of a particular scale



Arpeggio

- # An **arpeggio** is a type of broken chord, where the notes are played one after the other, either going up (ascending) or going down (descending)
- # It is sometimes called a 'spread' chord, and the pattern of notes can cover one or more octaves
- # It is sometimes indicated by putting a wiggly line in front of the notes of a chord to show that they are to be played one after the other
- # Arpeggios can be both a melodic and harmonic feature



Passing notes

- # A **passing note** is a notes in a melody that connects two notes that are part of the harmony
- # For example, in a melody you might have C followed by E; these two notes are recognisable as part of the chord of C major
- # To smooth out the melodic line between these notes, the note D might be added in between them
- # This note does not belong to the chord of C major, but is a passing note, since it 'passes' between the two 'harmony' notes
- # Passing notes usually, but not always, occur on weak beats



Acciaccaturas and appoggiaturas

- # The **acciaccatura** and **appoggiatura** are ornaments, which means they are used to decorate or embellish a note in some way
- # They are often written as very small notes in the printed music
- # An acciaccatura is played a tone or a semitone above or below the melody note it is decorating
- # It is sometimes called a ‘crushed’ note because it is played very quickly before the melody note
- # An appoggiatura looks similar to an acciaccatura, but without the line through it
- # It is played at its full value



Blue notes

- # These are special notes which are used in blues music
- # In the melody, some notes are played a semitone lower
- # For example, if a melody is based on the notes of the chord of C major – C, E, G – the melody might change the note E to an E flat
- # The scale of C major, with blue notes might go:

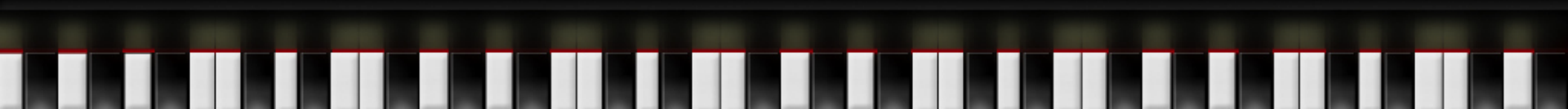
C D E flat E F G A flat A B flat B C

When blue notes appear in the melody, blues performers often 'slide' from one to the other



Diatonic, chromatic, modal

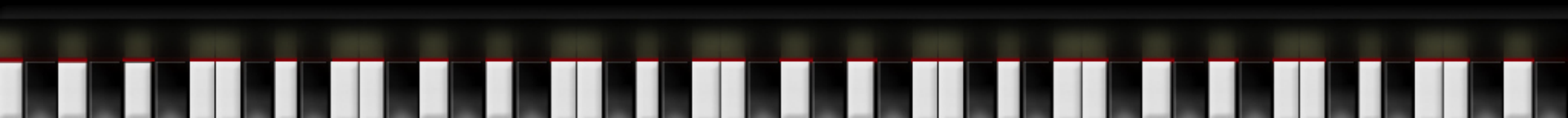
- # These terms can all be used to describe a melody
- # We have already learnt about these particular features in AoS 2: Harmony and Tonality, so if you need to refresh your memory, please go back to it!



Pentatonic and Whole Tone

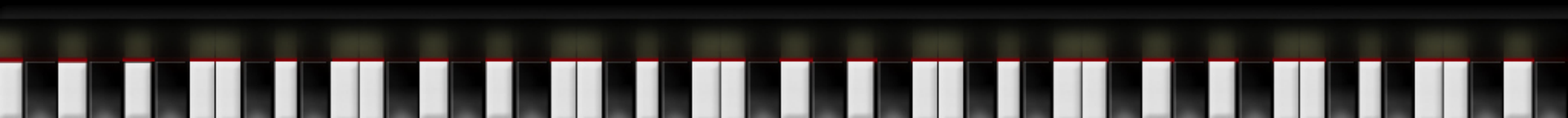
- # **Pentatonic** scales have five different pitches within the octave
- # Their characteristic sound is often heard in Celtic folk melodies and those of Africa and East Asia
- # A **whole tone** scale consists of exactly what it describes – whole tones
- # Unlike a major or minor scale, there are no semitones. E.G.

C D E F sharp G sharp A sharp C



Augmentation and diminution

- # These terms can all be used to describe a melody
- # We have already learnt about these particular features in AoS 1: Rhythm and Metre, so if you need to refresh your memory, please go back to it!



Sequence and Inversion

- # A **sequence** is where a melodic phrase is immediately repeated at a different pitch, often by step
- # If the sequence gets higher in pitch it is called an **ascending sequence**
- # Alternatively, the pitch may get progressively lower, in which case it is a **descending sequence**
- # An **inversion** is where a tune is turned 'upside down' so that the intervals between the notes which rise in the original version now fall, and vice versa



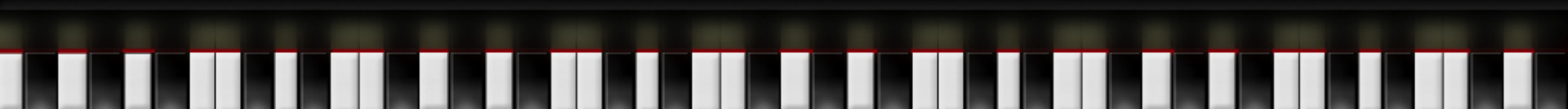
Slide/glissando/portamento

- # These terms describe the same melodic device: sliding from one note to another
- # On some instruments, for instance piano or harp, it means playing all the notes in between, by sliding the fingers quickly over keys or strings
- # A good example of a glissando can be heard played by the clarinet in the opening of George Gershwin's *Rhapsody in Blue*



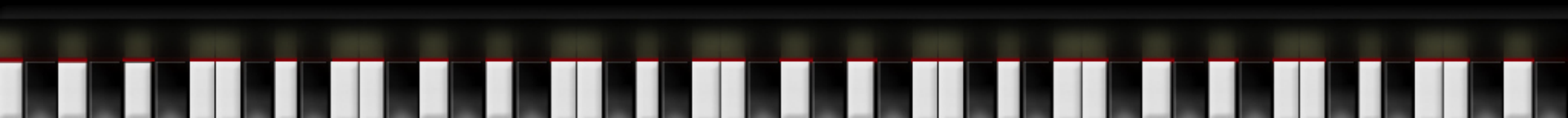
Ornamentation

- # Ornamentation is the decoration or embellishment of the melodic line
- # As well as the acciaccatura and appoggiatura, some of the most common ornaments are the **trill**, the **turn** and the **mordent**



Ostinato and riff

- # An **ostinato** is a short rhythmic or melodic phrase or pattern that is repeated a number of times in succession
- # The term **riff** means the same thing, but is usually used in popular music



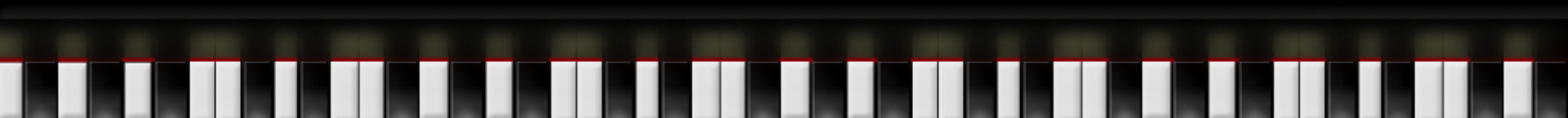
Phrasing and articulation

- # These concern the way the music is performed
- # **Legato:** the notes of the melody should be played smoothly
- # **Staccato:** the notes should be played short and detached. This is indicated by dots above or below the note heads
- # **Slur:** a curved line over a passage of music indicates that it should be played in a smooth, unbroken legato style
- # **Sforzando:** a sudden strong accent in the music. It is shown by the sign *sf*, *sfz* or *fz*



Pitch bend

- # This is when a note is raised or lowered in pitch slightly
- # This is often used in guitar technique, although it can be produces on any string instrument, vocally or on a synthesiser for example



Improvisation

- # This is where a musician invents new musical ideas on the spot, during a performance
- # It is a feature of much modern music, jazz and also Indian classical music
- # When improvising, performers often develop features of the music such as chord patterns, rhythms and melodic phrases
- # Improvisations display the performer's **virtuoso** skills by being fast or technically difficult

