

Keywords of melodic analysis

Together with page 2 of the essay called 'Sounding Interesting' (page 166 in your workbook) plus a healthy dose of musical common sense you should be able to pinpoint the essence of any well written melody.

You are free to use your own graphical techniques: you can draw lines, use colors, name motives in a creative way (shape A1, A2) etc. in any way you want as long as it clarifies family bonds and developments. You'll find dozens of examples in the VMS.

Line of seconds (*sekundgang* in traditional German music theory).

In the general development of a part of the melody ('anchor notes') an ascending or descending line of seconds can be observed.

Double line technique (Dutch: *verkapte tweestemmigheid*)

In single line phrases sometimes both in the top *and* the bottom a melodic line can be observed. Possible types of motion: similar motion (same direction, distances not constant), parallel (distances constant), oblique (one staying horizontal, the other line moving up or down, in Dutch called *zijdelingse beweging*) and contrary motion (rare). Famous songs using this: *Autumn leaves*, *All the things you are*, *Blue room*. The trumpet solo in Samba Bicicleta (Section of Thematic solos) uses this all the time.

Sequence

A melodic shape literally moved up or down in a number of repetitions. When the repetitions are less literal (e.g. slightly varied distances or rhythm) it is preferred to indicate this with motive names (A1, A2, etc.).

Of course sequences often come together with lines of seconds and double line technique.

Extension / development

It often happens that a short motive is repeated once, after which it is extended the third time. In such a case you could indicate the first phrases with a bow, and the third time write a bow with an arrow to the right into the direction of the extension. In Dutch this is called *voortspinningstechniek*.

Question - answer

When analyzing the phrases of a melody you can often hear that one phrase or block feels like a question, which is answered in the next part, which is often a partly repetition. It is very common that the melody of the question phrase ends on the fifth of the key, and that the answer phrase ends on the tonic.

In a harmonic context:

Chromatic passing tone (*c.p.t.* in the VMS), Dutch: *chromatische doorgangstoon*;

Chromatic approach (*chr. app.* in the VMS), Dutch: *chromatische voorhouding*;

Anticipation: already playing a chord tone while the actual chord hasn't 'arrived' yet.

Gap closing tendency

One final thing you should be aware of is that a big leap in the beginning of a phrase has a 'natural' need to be filled up with notes from the scale when the line continues.

Famous songs showing this: *Blue bossa*, *I love you*, *Somewhere over the rainbow*