



Lecture Slides  
Music  
Elements

*By*

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# MELODY

## Musical Line

**Afton's Lullaby**  
For Afton Elisabeth Rhodes-Lehman on her birthday, 11/27/2002  
Gloria Rhodes & Bradley Lehman

Flow gent - ly, sweet Af - ton, the wat - ers are deep, They'll  
The crick - ets and cows and the frogs in their trees, They  
The stars and the plan - ets by an - cient de - sign, Swing  
The soft light of morn - ing is still far a - way, Let

rock you with waves on your jour - ney to sleep, The  
all sing their lul - la - bies in their own keys, Sleep  
through the dark night on their paths in - ter - twined, All  
plea - sant dreams take you the rest of the way, Flow

moon is re - plac - ing the sun in the sky, The  
gent - ly, sweet Af - ton, your par - ents are here, For  
peo - ple and an - i - mals set - tle for rest, Wee  
gent - ly, sweet Af - ton, don't wor - ry, my dear, Your

warm breez - es car - ry the clouds, slid - ing by, by,  
guard you and guide you and keep you from fear,  
kit - ties and pup - pies and birds in their nest,  
moth - er and fath - er will al - ways be near.

(c) Gloria Rhodes and Bradley Lehman, 2002

A melody is the line, or tune, in music.

- Each melody is unique in contour (how it moves up and down) and in

range, or span of pitches.

- An interval is the distance between any two pitches. A melody that

moves in small, connected intervals is conjunct, while one that moves

by leaps is disjunct.

- The units that make up a melody are phrases; phrases end in resting

places called cadences.

- A melody may be accompanied by a secondary melody, or a

countermelody.

EXPLORE THE ARTS

# RHYTHM

## Musical Time



rhythm

Patterns of long and short notes in sound and silence.

Rhythm is what moves music forward in time. The Beat is the basic unit of rhythm.

The accent is a strong beat, provide rhythmic pulse.

Meter, marked off in measures, organizes the beats (the basic units) in music.

The upbeat: music begins with last beat of the measure.

Syncopation: accents fall on offbeats.

Off beats: weak beats, between the stronger beats. Used in African-American dance rhythms, jazz

Polyrhythm: simultaneous use of conflicting rhythmic patterns.

Measures often begin with a strong downbeat.

Simple meters—duple, triple, and quadruple—are the most common.

Compound Meters: beats subdivided into three

# HARMONY

## Musical Space & Relationship



F:  $I \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} - \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} - \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$     ii    V7    I  
(I    IV $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$     I)

Harmony describes the vertical events in music, or how they sound together. Relationship of intervals and chords.

A chord is the simultaneous sounding of three or more pitches; chords are built from a particular scale, or sequence of pitches.

The most common chord in Western music is a triad, which has three notes built on alternate pitches of a scale.

Most Western music is based on major or minor scales, from which melody and harmony are derived.

The tonic is the central tone around which a melody and its harmonies are built; this principle of organization is called tonality.

Dissonance is created by an unstable, or discordant, combination of tones. Consonance occurs with a resolution of dissonance, producing

a stable or restful sound.

# TEMPO

## Musical Pace

Tempos (Speeds)		
Prestissimo	Faster than Presto	= 208-200
Presto	Very Fast	= 200-168
Allegro	Fast	= 168-120
Moderato	Medium speed	= 120-108
Andante	Slow, a walking pace	= 108-76
Adagio	Slower than Andante	= 76-66
Larghetto	Not as slow as Largo but slower than Adagio	= 66-60
Largo	Very Slow Slower than Adagio	= 60-40

The Tempo has to do with the pace of the music; rate of speed in the music. Tempo markings are indicated in Italian

1. grave, solemn.
2. largo, broad
3. adagio, quite slow
4. andante, walking pace

5. moderato, moderate.
6. allegro, fast
7. vivace, lively
8. presto, very fast

9. molto, very
10. meno, less
11. poco, a little
13. non troppo, not too much.

15. ritardando, getting slower
16. a tempo, original pace

14. accelerando, getting faster



# DYNAMICS

## MUSICAL VOLUME

Dynamics describe the volume, or how loud or soft the music is played.

Italian terms for dynamics include forte (loud) and piano (soft).

Dynamics shape the expressive content of the music.

Dynamic Sign	Italian	English
<i>ppp</i>	<i>pianississimo</i>	Very, very soft.
<i>pp</i>	<i>pianissimo</i>	Very soft.
<i>p</i>	<i>piano</i>	Soft.
<i>mp</i>	<i>mezzo piano</i>	Moderately soft.
<i>mf</i>	<i>mezzo forte</i>	Moderately loud.
<i>f</i>	<i>forte</i>	Loud.
<i>ff</i>	<i>fortissimo</i>	Very loud.
<i>fff</i>	<i>fortississimo</i>	Very, very loud.

*p mp mf f*

Composers indicate tempo and dynamics in music as a means of expression.

There are Italian vocabulary that denote dynamics such as:

pianissimo (pp), very soft

piano (p), soft.  
mezzo piano (mp),  
moderately soft

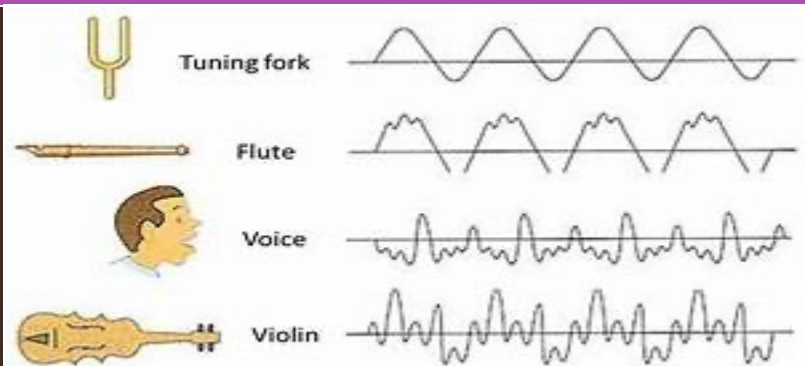
mezzo forte (mf),  
moderately loud  
forte (f), loud

fortissimo (ff), very loud.  
crescendo,  
growing louder

decrescendo or  
diminuendo,  
growing softer

sforzando, accent

# TIMBRE MUSICAL TONE



- Properties of sound include pitch, duration, volume, and timbre, or tone color.
- An instrument generates vibrations and transmits them into the air.
- The human voice can be categorized into various ranges, including soprano and alto for female voices, and tenor and bass for male voices.
- The world instrument classification system divides into aerophones (such as flutes or horns), chordophones (such as violins or guitars), idiophones (such as bells or cymbals) and membranophones (drums).
- If you play a "C" on the piano and then sing that "C", you and the piano have obviously produced the same pitch; however, your voice has a different sound quality than the piano. Although the scientific principles of musical acoustics are beyond the scope of this course, it is safe to say that each musical instrument or voice produces its own characteristic pattern of "overtones," which gives it a unique "tone color" or timbre.

Composers use timbre much like painters use colors to evoke certain effects on a canvas. For example, the upper register (portion of the range or compass) of a clarinet produces tones that are brilliant and piercing, while its lower register gives a rich and dark timbre. A variety of timbres can also be created by combining instruments and/or voices.

EXPLORE THE ARTS

# TEXTURE LAYOUT OF THE MUSIC

## Monophonic



## Polyphonic



## Homophonic



**Monophonic (single-note) texture:** Music with only one note sounding at a time (having no harmony or accompaniment).



**Homophonic texture:** Music with two or more notes sounding at the same time, but generally featuring a prominent melody in the upper part, supported by a less intricate harmonic accompaniment underneath (often based on homogenous chords—BLOCKS of sound).



**Polyphonic texture:**

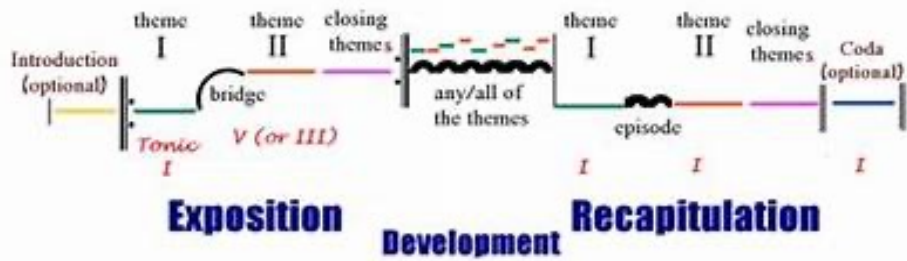


Music with two or more independent melodies sounding at the same time. The most intricate types of polyphonic texture— canon and fugue—may introduce three, four, five or more independent melodies simultaneously! This manner of writing is called COUNTERPOINT.



# FORM IN MUSIC Structure

## Sonata-Allegro form



## WHAT IS SONATA FORM?

A COMPLETE INTRODUCTION



- **Strophic Form:** a design in VOCAL music, in which the same music is used. for several different verses (strophes) of words. [Example: "Deck the Halls" has many verses of words sung to the same music.].

Verse 1 ... Verse 2 ... Verse 3 (etc.)

- **Through-composed** a structure in which there is no repeat or return of any large-scale musical section. [Example: Schubert's "Erlkönig".]

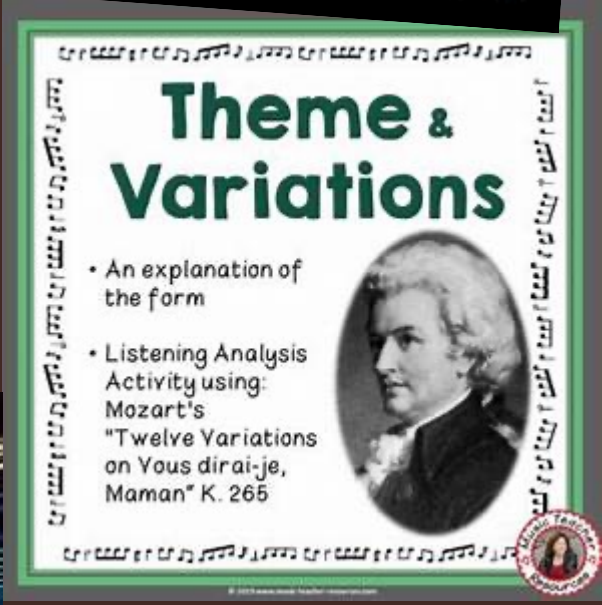
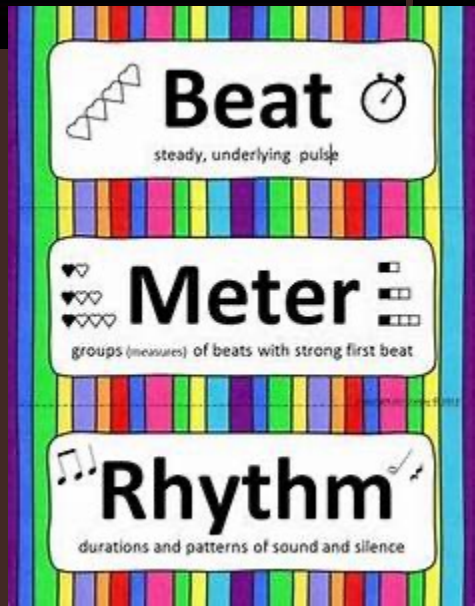
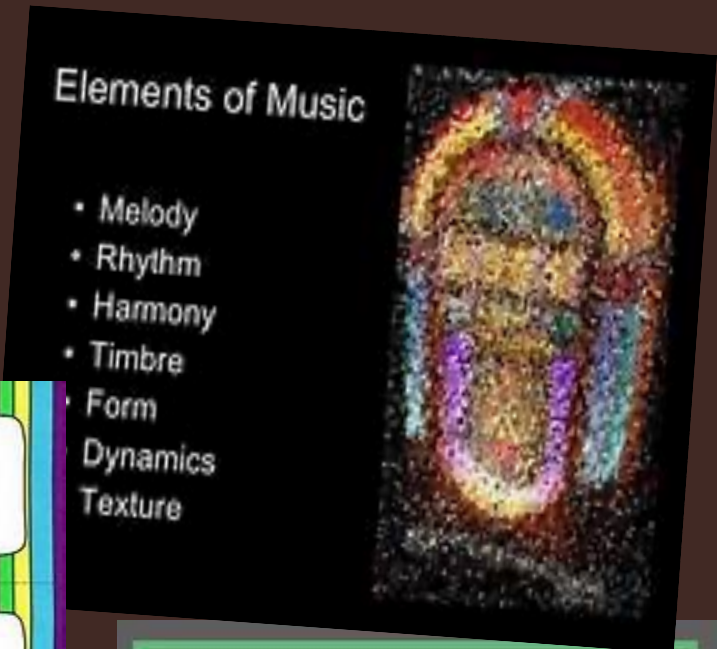
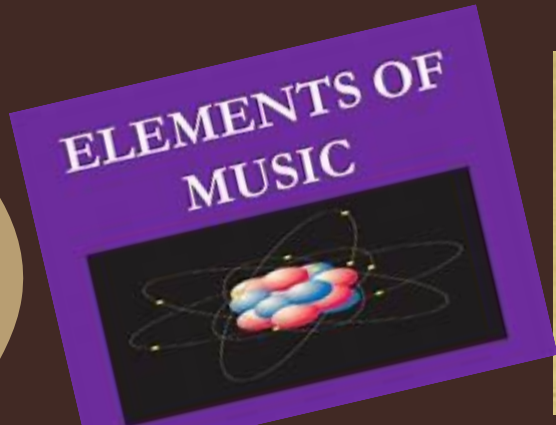
A B C D E ...

- **Binary Form** a two-part form in which both main sections are repeated (as indicated in the diagram by "repeat marks"). The basic premise of this form is **CONTRAST**:



**Ternary Form** a three-part form featuring a return of the initial music after a contrasting section. Symmetry and balance are achieved through this return of material:

A B A







*The End*

*The Elements of Music*