Polytonality

Mozart- *A Musical Joke*
Stravinsky- *Kyrie (Mass)*

Atonality

John Cage – *26'.1.1499 for a String Player*
Salvatore Sciarrino- *Recitativo Oscuro*
Bartok- *8 Improvisations on Hungarian Peasant Songs*
Bartok- *3 Etudes for Piano*
Webern – *6 Bagatelles Op 9*
Louise Talma - *Full Circle (1985)*

Free Spatial Manipulation

Morton Subotnick – *Silver Apples of the Moon* (Electronic/Atonal)
Jon Hassel and Brian Eno- *Charm (Over Burundi Cloud)*

A General Overview: Modes

During the 17th Century, the Major and Minor tonality scalic forms were developed using a set pattern of tones and semitones.

The Major scale pattern consists of two tetrachords each having Tone, tone, semitone between the first 4 notes and the final 4 notes. These tetrachords are joined by a Tone. Hence the pattern for the Major scale is tone, tone, semitone, tone, tone, tone, semitone.

E.g. C Major

	1st Tetrachord				2nd Tetrachord			
[C	D	E	F]		[G	A	B	C]
	t	t	st		t	t	t	st

The Harmonic Minor scale pattern is-

Tone, semitone, tone, tone, semitone, tone ½, semitone.

E.g. C minor

C	D	Eb	F	G	Ab	B♮	C
	t	st	t	t	st	t ½	st

Prior to this organisation of patterns, music was, and still is, written in modal patterns. There are many centuries of modal history, from about 600 AD to 1550, which will not be covered in this general overview.

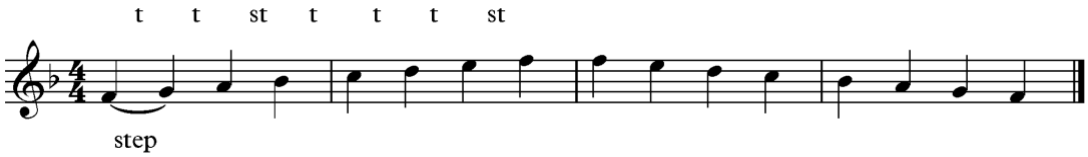
INTERVALS PART THREE

STEPS, SKIPS AND LEAPS

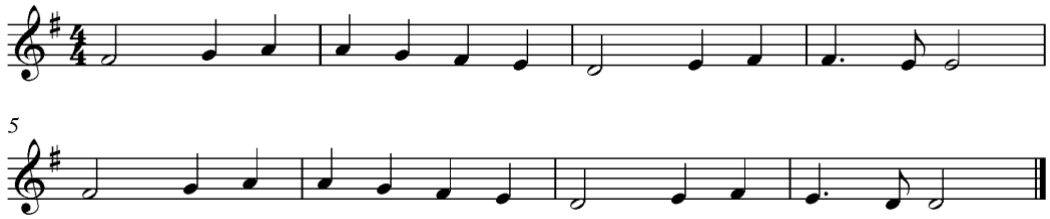
The interval distance between pitched notes (ascending or descending) can be referred to the following ways:

STEPS – whole tone or semitone

In the example below, the notes F - G, G – A, A – Bb, Bb – C, C – D, D – E and E - F are all examples of stepwise movement (a step on the music staff is a musical note moving from a space to the next available line or from a line to the next available space).

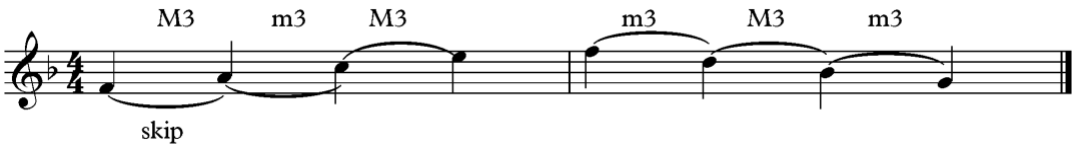


Listen to the excerpt while following the score by Ludwig Van Beethoven – *Symphony No 9: Ode An Die Freude*. Notice how the melody ascends and descends in stepwise motion.

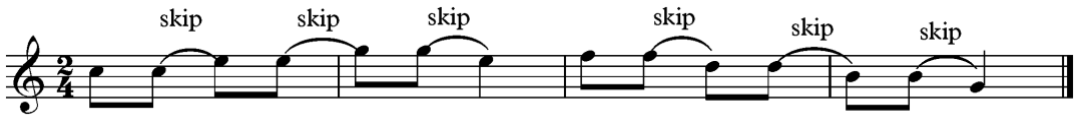


SKIPS

In the example below, the notes F - A, A – C, C – E and F – D, D – Bb, Bb – G are all examples of skip movement (a skip on the music staff is a musical note moving from a space to the next available space or from a line to the next available line).



Listen to the excerpt while following the score by Franz Joseph Haydn – *Surprise Symphony No 94*. Notice how the melody ascends and descends in skip wise motion.

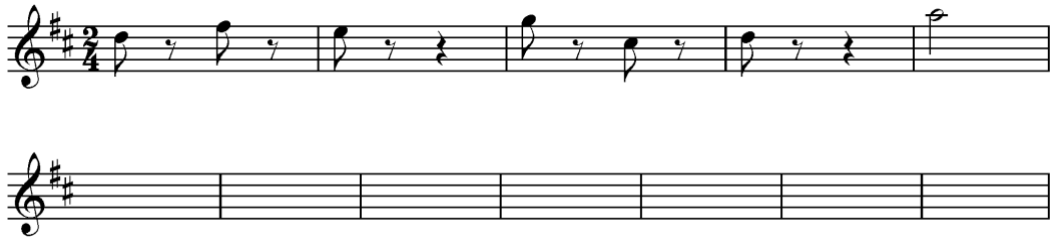


MELODIC DICTATION

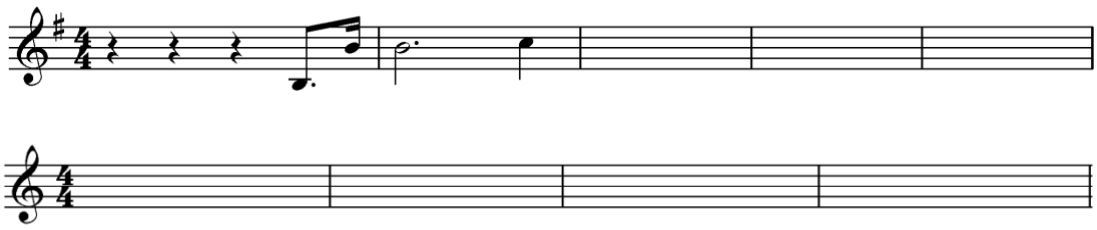
Activity: Complete the main melodic theme from the following excerpts of music.

a. **Wolfgang Amadeus Mozart** – *Divertimento in D Major* (Violin Theme)

Presto

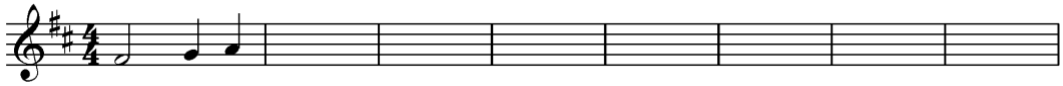


b. **Frederic Chopin** – *Prelude in Eminor Opus 28 No.4*

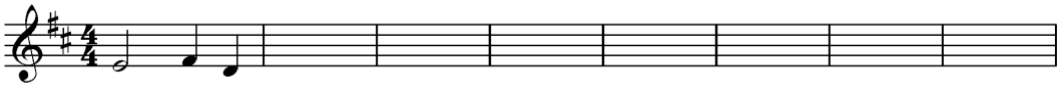


c. **Ludwig Van Beethoven** – *Symphony No 9: Ode An Die Freude* (Cello and Double Bass Theme)

Part 1 (bars 1-8)



Part 2 (bars 9-16)



OSTINATO

An ostinato is a short pattern of musical notation continuously repeated throughout a piece or section of music. It can be harmonic, melodic, rhythmic or a combination of these elements.

Melodic Ostinato

Music Examples

Disturbed – *The Light*

In the introduction, an electronic Synthesiser sfx or possibly an added effect placed on the Electric Guitar is heard playing a repetitive one bar melodic motif.

Brothers of Metal - *Prophecy of Ragnarök*

In the introduction, a Keyboard plays a four-bar melodic motif, which is played three times. On the third playing, the Electric Guitar also plays the motif in melodic unison with the Keyboard.

Orden Ogan – *Fields Of Sorrow*

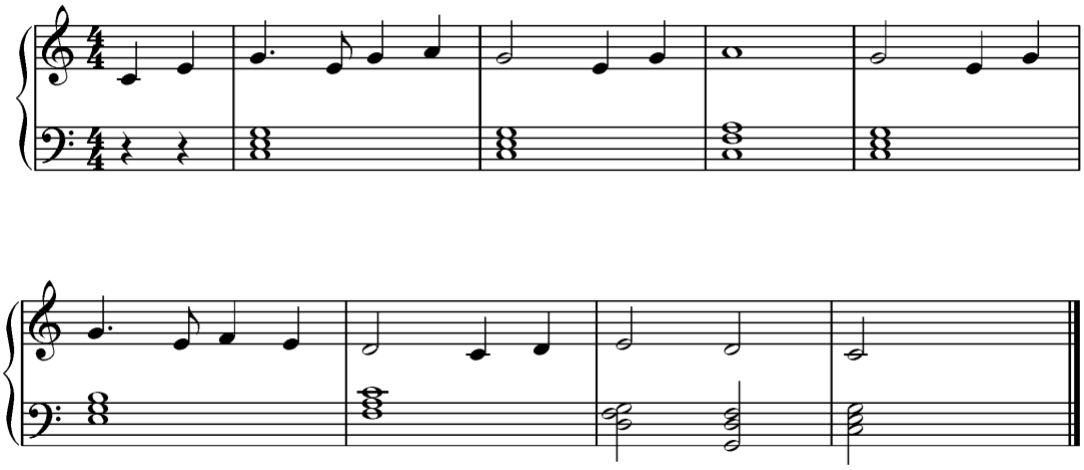
In the introduction, an Electric Guitar plays a repetitive two bar muted melodic motif.

Listening Activity: Research and listen to the following music excerpts, identifying the sound source/s responsible for playing a melodic ostinato. In your answer include: the length of the ostinato (in bars) and the section/s where the ostinato occurs. If referring to Youtube for listening excerpts, refer to audio clips (not official film video clips).

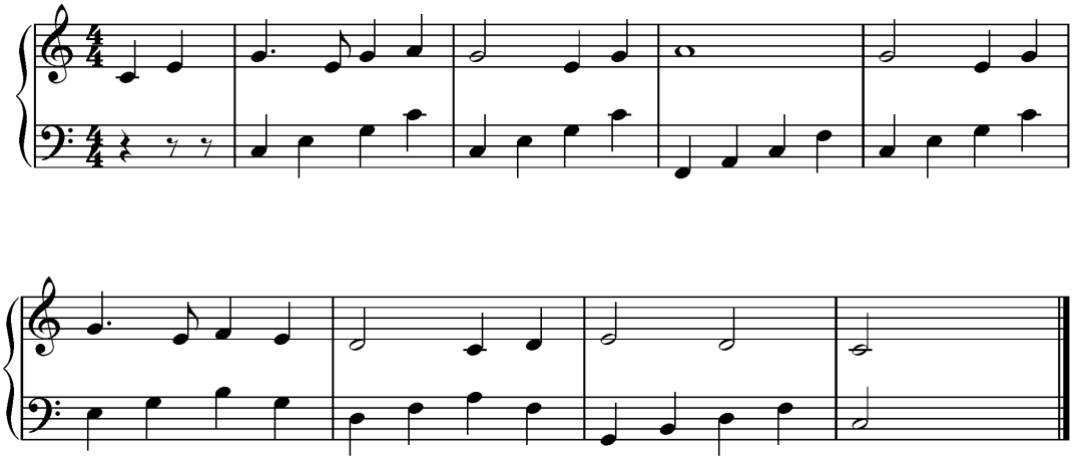
a.
b.
c.
d.
e.
f.
g. Gotye – *Somebody I Used To Know*
h.
i. ACDC - *TNT*
j.
k. Marshmello & Anne-Marie – *Friends*
l.

A General Overview: Accompaniment Styles

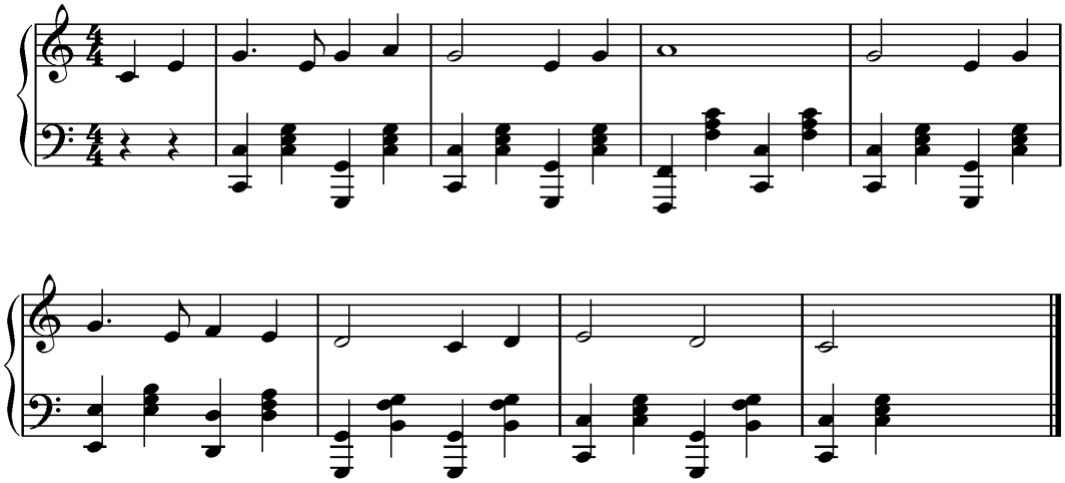
Michael Row The Boat Ashore: Block Chords (accompaniment by Meryl Jackson-Kew)



***Michael Row The Boat Ashore*:** Arpeggio Accompaniment (accompaniment by Meryl Jackson-Kew)



***Michael Row The Boat Ashore*:** Stride Piano Bass (accompaniment by Meryl Jackson-Kew)



Pre-Chorus: The Acoustic Guitar strums the first chord for four beats, followed by the next chord change at the beginning of the next bar (this chord is strummed and held for four beats.) The next chord change occurs at the beginning of the third bar; this chord is strummed and held for eight beats (two bars of music.) The next three chords change every four beats of music. The final bar of this section has two chords, the first played on the upbeat between beats one and two, followed by the next chord change on the upbeat between beats two and three.

Chorus: The Acoustic Guitar strums and holds each chord in this section for four beats of music, however the final chord is sustained for two bars of music.

9. HARMONIC OSTINATO

a. The chord sequence is two bars in length and is repeated once in the introduction, continuing into the verse till the end of the lyric "…right" (chord sequence is played four times in the verse.) The ostinato chord sequence is also heard in verses two and three (chord sequence is played four times in each section.)

b. In the chorus section, the chord sequence is two bars in length and is played four times.

c. The chord sequence is 8 bars in length and is used in the verse and chorus sections.

d. The harmony is based on a two-bar chord sequence, which is used in each section of the song.

e. In the introduction, the Acoustic Guitar chord sequence is based on two chords, which is two bars in length. It is played four times.

f. In the verse sections, the Electric Guitar accompanies the vocal melodic line with a three-chord sequence which is two bars in length, played four times.

g. Between bar five to eight in the introduction and bar nine to twelve in verse one, the Electric Guitar plays a syncopated rhythmic pattern for the chord C5 (the harmony is repetitive as the chord C5 is used throughout.)

h. The song's structure is based on a twelve-bar blues (the Electric Guitar accompanies the vocal line with three power chords.) The chord progression is repeated throughout the entire song.

i. The Piano plays a four-bar chord sequence, which is used in each section of the song.

j. The Piano plays a four-bar sequence of chords (Acoustic Guitar also provides harmonic accompaniment in verse two and the Bass Guitar in the chorus), which is used in each section of the song.

k. The Bass Guitar and Acoustic Guitar play a sequence of chords (four bars in length, which repeats in each section of the song.)

l. The Keyboard and Electric Guitar play a repetitive four bar sequence of the same two chords in each section of the song.