

AMU 4M0 - Music Appreciation / Composition Assignment #1

Creating a melody using 20th Century Techniques

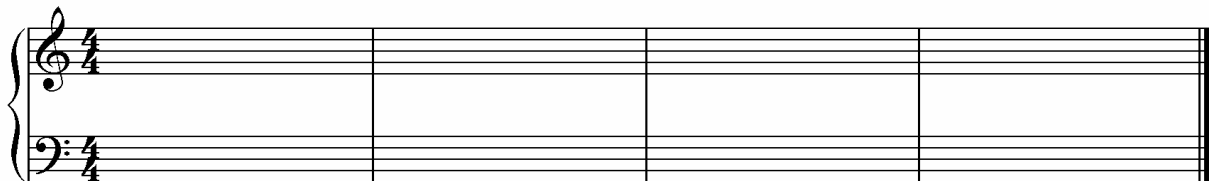
So, you've studied the composers and their styles. So what. What does it all mean? What is the meaning of life? That's another lesson. Today (and for the next few days) we're dealing with melody using 20th century techniques (in case you didn't read the title). So let's practice writing some ourselves, so you will be better adept at using them in your film score later in the semester. All you have to do is follow the simple steps listed and you will have some slightly-above-average pieces of music.

MELODY #1 – Non-Vocal Melody Lines

Recognize the melody below? It may sound familiar - and no, it originally had nothing to do with an amphibian with road rage.



Your task is fairly simple. All you have to do is rewrite the melody above, taking every other note or groups of notes from the treble clef, moving them an octave lower to the bass clef. Leave the rest of the notes in the treble clef. (Refer to the Schoenberg example to see what it should roughly look like). To start, make sure to leave the first note of the melody where it is, and then start with moving the second group from there.



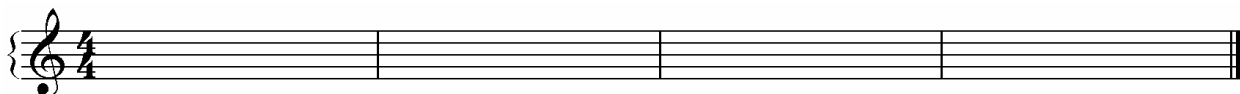
Can you even imagine what this CRAZY melody will sound like? Well, try imagining. This kind of melody would be particularly suited for an action or thriller film score.

MELODY #2 – Additional Scale Resources: Pentatonic Scale

Look at the melody below. No, REALLY look at it.



Again, your task is fairly simple. All you have to do is rewrite the melody above, by removing all the 4ths and 7ths (they are outlawed in these parts), and extend the notes left behind so the bars still add up to 4 beats each.



Look at that - you have a pentatonic-based melody. Try humming it. On second thought, don't. This kind of melody would be particularly suited to an Asian or Mystery film score.

MELODY #3 – Additional Scale Resources: Whole Tone Scale

Next, we (well, you actually) will create a whole-tone based melody. In case you were wondering, it's full of tones that are whole. First, for kicks, write out the letter names in the C major scale. Next, write out the names of the letters for the C whole tone scale, by counting up from C... wait for it... one whole tone at a time. Notice there is one letter missing from the whole tone scale, because we don't stinking need it, okay? We'll just let that one be.

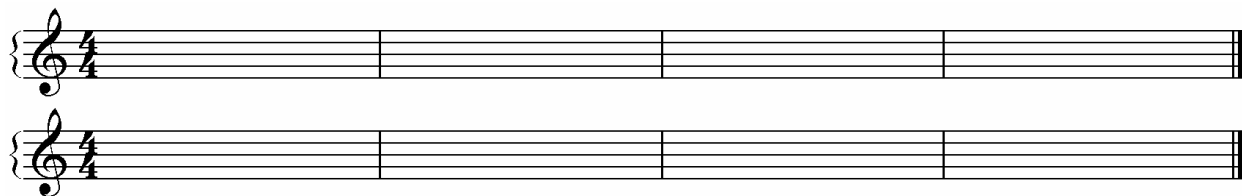
C major scale: _____

C whole tone scale: _____

So let's write a melody in the whole-tone style. First, examine the melody below, written using a pretty sounding C major scale. Well, enough of that.



Your task is now slightly more difficult. Still, all you have to do is rewrite the melody above, this time making sure you only use notes listed as part of the C whole tone scale. This means changing some notes by a semitone - the one rule is, you can only adjust them UP a semitone if needed. One hint: make sure the piece ends on a G#.



This melody would be particularly suited to a scene in a film that has an ambiguous nature, or one of mystery.

MELODY #4 – Melodic Doubling

This last melody exercise may seem the most simple, however it has the largest margin of error (basically, make sure you check your work before you think you are finished). Examine the melody below.



Your task is to double the melody by adding a non-diatonic 3rd above every note. That means two things: first, your rewritten melody will be made up of groups of two notes played together, and second, a non-diatonic third means a major third, so above a B, you would have D#, above an F you would add an A, and so on and so on.



Can you even imagine what this CRAZY melody will sound like? I bet you can.

Your final task now is to hand these sheet in to be marked. After you review everything of course, to make sure you followed all the instructions correctly.