


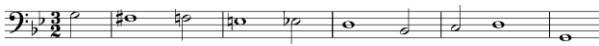



Music Techniques / Compositional devices -recommended listening

Compositional devices (music techniques) are musical ideas used by composers / arrangers to manipulate music to give a certain feel, sound like music from a specific period of time.

Some ways in which music can be manipulated include:

Music Techniques : Compositional Device	Recommended Listening
<p>Ostinato – a persistent repeated phrase, chord pattern, or rhythm (repeated pattern of notes – usually occurs in the bass line)</p> 	<p>YouTube: Pachelbel Rant by Rob Paravonian (this is musically very funny... watch it!)</p> <p>Beethoven Symphony No 5 in C minor Op.67</p> <p>Beethoven Egmont Overture Op.84</p>
<p>Contrary motion Parallel motion</p>  <p>Oblique Motion</p> 	<p>Search through your library of music and see if you can identify any of these in duets / trios/ piano accompaniments</p> <p>Counter melody – is an excellent example of where these musical techniques can be used. (see recommended listening for Counter melody)</p>
<p>Ground Bass – a short motif in the bass which is constantly repeated</p> 	<p>Dido’s Lament – Dido and Aeneas by Purcell (1689)</p> <p>Pachelbel ‘s Canon in D (1686)</p> <p>YouTube: Pachelbel Rant by Rob Paravonian (this is musically very funny... watch it!)</p>
<p>Theme and Variation – a main theme that is varied in places (the basic structure of the original melody stays intact throughout though.)</p> 	<p>‘Les Hommes pieusement, K455 by Mozart(1784)</p> <p>Beginner string students often play “variations on Twinkle Twinkle Little Star”</p>

Rhythmic Shift



Peter Sculthorpe "Earth Cry"

Sequence – a more or less exact repetition of a passage at a higher or lower level of pitch



Siciliana from Concerto in D by John Baston

Caprice Anglais by Paul Harvey

Fingal's Cave Overture (Hebrides Overture Opus 26) Felix Mendelssohn

Melisma – a group of notes sung to a single syllable.



Handel's 'The Trumpet Shall Sound' (from The Messiah)

Monophony



Polyphony



Homophony



A variety in **TEXTURE** (the thickness or thinness of the music) is created by the use of these.

Monophony – a single line of music.
(Listen to Gregorian Chants/ Plainsong)

Polyphony – 2 or more lines of music.
(Listen to Bach and Handel Fugues)

Homophony – (block chords) all parts of the music moving at same speed and in basically the same rhythm.
(Listen to Barbershop Quartet / Church Chorales)

Modulation

C Major-----modulating-----is now in G Major

6m7 = 2m7 5 dom7 1 Maj7


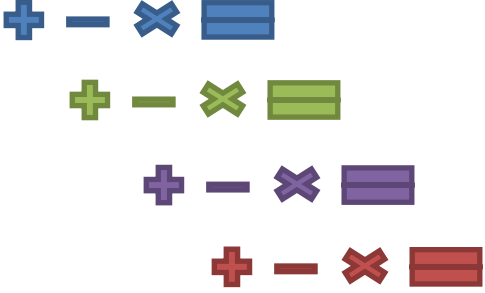








Am7 (6m7) in C Major is same chord as 2m7 in G Major.
This is a PIVOT chord.
The 5 dom7 (dominant) of G Major is D7 (utilising the accidental of F#)
Modulates to a new key of G Major (1 Maj7)

In particular, vocal songs that modulate up a tone (tonic – supertonic) several times throughout the piece, create a sense of building up to a high point.

You might want to watch this YouTube:
www.youtube.com/watch?v=qp_zqRP9PMk

"Livin' On A Prayer" – Bon Jovi – (here Bon Jovi has to sing really high but energetically to accommodate the modulation)

<p>Imitation</p> 	<p>Imitation of a phrase previously stated by another...might have slight changes.</p>
<p>Fugue / Canon / Staggered entries</p> 	<p>Canon and Fugue is a type of imitation (is very strict with identical musical parts played with staggered entry)</p> <p>Children's Rounds – "Row Row Row your boat"</p>
<p>Pedal</p> 	<p>A sustained note (usually dominant or tonic) in the lowest part of musical texture</p>
<p>Syncopation</p> 	<p>Misplaced accent </p> <p>Jazz in particular includes lots of syncopation</p>
<p>Diminution</p> 	<p>Shortening of the note values (perhaps with addition of extra notes) but basic melody remains the same in 2nd example. (Hint: if something is diminishing, it is becoming less)</p>
<p>Augmentation</p> 	<p>Lengthening of the note values (perhaps with addition of extra notes) but basic melody remains the same in 2nd example. (Hint: if something is augmenting, it is becoming more)</p>
<p>Counter melody</p>  <p>(See Monophony / Polyphony)</p>	<p>Fantasia on the Dargason – Holst 2nd Suite in F</p> <p>Scarborough fair / Canticle – Simon & Garfunkel</p> <p>Les Miserables – One More Day</p>

As a quick rule of thumb; **A counter melody should move when the main melody is stationary and vice versa.**

Invisible Touch - Genesis

Call and Response



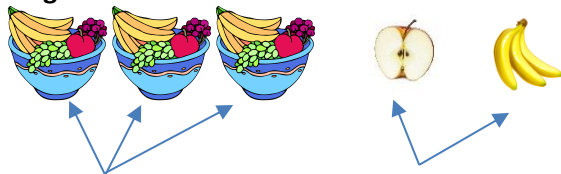
“Perdido” by Juan Tizol
 Watch this really short master class (in 2 parts)
www.youtube.com/watch?v=pxg4AP1MKDk

Recapitulation



The restatement of the main theme.
Ternary form (A-B-A) is a perfect musical example of this occurring.
 Any Sonata will feature a recapitulation.
 The form of a Sonata is:
 Exposition – Development – Recapitulation
(2 main themes) (1 theme is developed) (the main themes are restated)

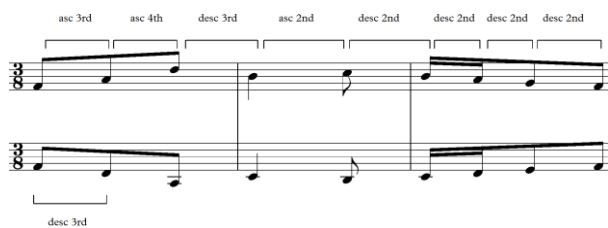
Fragmentation



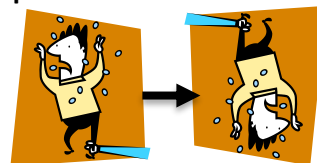
Main melodyfragments of that melody

A melody is developed by using ‘**fragments**’ of the originally stated melody. These can occur in other parts (i.e. a counter melody or a bass line / ostinato) and not only in the main melodic line.

Inversion



To turn something upside-down – in a melody the intervals between each note are reversed. i.e. **up** a 3rd becomes **down** a 3rd; **up** a 2nd becomes **down** a 2nd...



12 Tone serialism uses prime order, retrograde order, inverted order and retrograde inversion

Passing Note - a note which forms a discord and is between 2 chordal notes

Auxilliary note – a discordant note (a step above or below) that occurs between two repetitions of the same concordant note



