Contents

Preface

PART 1

	Acknowledgments	viii
	Introduction	ix
Мe	lody: Its Components	
1.	Melody: Some Basics Melody; Melodic Phrase; Conjunct/Disjunct Melodic Motion; Writing for the Voice; The Lead Sheet; Guidelines for Lead Sheet Writing; Repeat Signs	2
2.	Pitch Harmonic Series; The Major Scale; Stable and Unstable Tones Tone Tendencies; Tonally Open and Closed Phrases Exercise Independent Melody; Unstable Tones Ending Phrases "My Old Kentucky Home" "Yellow Rose of Texas" Assignment	10 12 12 13
3.	Rhythm Pulse, Meter, and Rhythm "Gregorian Chant" Stress Symbols; Summative Stress; Additional Considerations in Stress Assignment Masculine/Feminine Endings; Beyond Simple Prosody Exercise "Love Is You" Assignment	14 14 19 22 22 23
4.	Tone Tendencies Immediate Resolution, Delayed Resolution, and No Resolution Assignment	24 25

Vii

5 .	Symmetry/Assymetry	27
	Compostional Variables; The Number of Phrases; Balance vs. Symmetry; Phrase Lengths; Phrasal Balance	
	Exercise	29
	The Rhythm of the Phrase; Matched, Inexactly Matched, and Unmatched Phrases	_,
	Assignment	32
	Correspondence of Matched Phrases with Rhyme; Outer Matching; Matched Rhythms; Inner Rhythmic Matching; Open and Closed)4
	Exercise	36
	Assignment	36
6.	Melody in Minor	37
	Overtone Series; The Minor Scales; Natural Minor or Aeolian	
	Mode; Harmonic Minor; Melodic Minor	20
	Assignment	39
7.	Melodic Outline; Melodic Contour	40
	Melodic Outline; Melodic Step Progression; Embellishing the	
	Melodic Outline; Analysis of Structural Tones and	
	Embellishing Tones	
	"Can't Take My Eyes Off of You" Assignment	45 46
	Melodic Contour: Ascending, Descending, Arch, Inverted	46
	Arch, and Stationary	
	"Because You Loved Me"	48
	Assignment	50
8.	Controlling the Speed of Your Song	51
U.	Phrasal Acceleration/Deceleration; Use of Phrasal	Ji
	Acceleration/Deceleration in Songwriting	
	Exercise	53
	Rhythmic Acceleration/Deceleration	
	Exercise	55
9.	Melodic Placement	56
	Phrase Endings; Phrase Beginnings; Pickup Notes; Beginning	
	on the Weak Part of the Measure or Metric Grouping	
	"Love Is You"	58
10.	Building Sections	60
	The Order of the Phrases; Building a Symmetric Section;	
	Building a Balanced but Not Perfectly Symmetric Section;	
	Open or Closed?; Creating Open Sections; Unbalancing a Section; Creating Interesting Balanced	
	Sections; Fragmentation	
	Assignment	72

	Retain the Rhythmic Structure, Change the Pitch, Sequence <i>Assignment</i> Use of Developmental Technique #1 in the Compositional Process; Developmental Technique #2: Varying the Phrase Structure; Extension and Truncation	74
	Assignment Developmental Techniques Assignment	78 82
12.	Form Song Forms; The Central Statement; Song Sections: Verse, Refrain, Chorus, Bridge, Transitional Bridge, Primary Bridge; Frequently Encountered Song Forms; The "Standards" Song Form; The Introductory Verse; The Chorus; The Concept of Open and Closed and Its Relationship to Form; Verse/Refrain Verse/Chorus; Bridge Sections *Assignment*	85 ;
Me	elody-Harmony Relationships	
13.	Functional Harmony and Harmonic Progression Tonic Function Triads; Subdominant Function Triads; Dominant Function Triads; Stability/Instability in Harmonic Progression; Functional Harmonic Progressions Exercise	92
14.	A Unified Theory of Melody and Harmony Melodic Progression; Independent and Dependent Melodies; Why a Unified Theory? Assignment	96
15.	Non-Chord Tones: Neighbor Tone, Changing Tone, Passing Tone, Unprepared Approach Tone, Escape Tone, Anticipation, Suspension	101
	"Killing Me Softly" Tensions; Non-Chord Tones and Tensions	104 106 109
16.	Making Harmonic Choices Harmonic Choices Assignment	110
17.	Melody/Bass Relationships Motion of the Bass to the Melody: Oblique Motion, Parallel Motion, Similar Motion, Contrary Motion; Chord Inversions;	115

Part 2

11. Developmental TechniquesMotive; Variety within Unity; Developmental Technique #1:

73

	110010, 1110, 10	120
	Consonance/Dissonance of Intervals Assignment	124
18.	Harmony in Minor Traditional Harmony in Minor: Natural Minor, Harmonic Minor, and Melodic Minor; The Harmonic Minor Scale; The Melodic Minor Scale; Melody/Harmony Relationships in Minor; Minor to Major/Major to Minor; Use in Form; Modal Interchange Assignment	125
40	· ·	
19.	Additional Melodic/Harmonic Considerations Harmonic Rhythm; Harmonic Cadence; Use in Form; Harmony's Effect on the Phrase; The Harmonic-Metric Phrase and the Melodic-Rhythmic Phrase Assignment "The Long and Winding Road"	132 138 139
20.	Starting with a Chord Progression	141
LU.	Melodic Integrity; Front-Heavy, Back-Heavy Melodic Phrases	
	Assignment	144
21.	Pedal Point, Sus Chords, and Chords without Thirds	145
	Pedal Point Assignment Sus Chords and Chords without Thirds; Chords without Thirds	146
	Assignment	152
22.	Blues/Rock Major Pentatonic; Minor Pentatonic; Independence of Melody and Harmony; Characteristic Rock Harmony; Root Motion	154
	"Addicted to Love" Form in Blues and Early Rock; Emphasis at the Beginning; Emphasis at the Subdominant; Emphasis on the Dominant or on the Final Cadence; Adding a Bridge to the Blues; Other Blues-Derived Forms; Stylistic Considerations	
	Assignment	163
23.	Aeolian Mode or Natural Minor; Chord Progressions in the Aeolian Mode; Strong Cadencing Progressions; Root Motion Dorian Mode; Chord Progressions in the Dorian Mode; Mixolydian Mode; Typical Mixolydian Progressions; Use of Pedal Point	
	Assignment	174
	Afterword	175
	Biography	175
	Index	176