

18TH-CENTURY MELODIC CHARACTERISTICS

Intervallic structure

- Conjunct motion prevails; disjunct motion is generally balanced by conjunct motion
- Leaps are generally balanced by stepwise motion in the **opposite direction** of the leap
- Consecutive leaps should involve only notes that form an acceptable harmony
- Augmented or diminished intervals are generally **avoided**
- Melodic and rhythmic sequence is common

Tonality and tendency tones

- Melodies exhibit a strong sense of tonal center
- Tendency tones are generally resolved
- Chromatically altered notes usually resolve in the direction of their inflection
- Non-chord tones are generally resolved
- The seventh of a seventh chord usually resolves down by step

Contour

- Phrases have a definite sense of direction
- Melodies have a climax point
- Phrases have an identifiable contour

Structural pitches

Determined by:

- Highest and lowest points
- Duration
- Metric placement
- Repetition
- Dynamic accent

Harmonic implications

- Clearly implied harmonies
- Chordal outlining
- Strong tonic/dominant axis

Range

- Stays within a twelfth, but many are considerably narrower

Rhythm

- Repetition of rhythmic motives is typical
- Abrupt halts in rhythmic motion are generally avoided
- A balance between similar and contrasting rhythmic ideas

ASSIGNMENT: 18TH-CENTURY MELODY

1. Compose a melody that exhibits the characteristics of a good eighteenth-century style.
2. Restrict note values to quarter notes or larger.
3. Use the following hymn text as a guide

*I bind unto myself today the strong Name of the Trinity,
By invocation of the same, the Three in One, and One in Three.*
(attr. St. Patrick)

4. **Be prepared to perform your opus in class.**