

Melodically Centered

State & Relate

The previous paper, that you hopefully just read, discussed melodic development where the rhythm is the constant factor between phrases. This chapter discusses the inverse of that. Now, melody is the constant factor between phrases. Rhythm is the main differentiator.

First, we will look at a very easy example that introduces this concept.

Example A.2

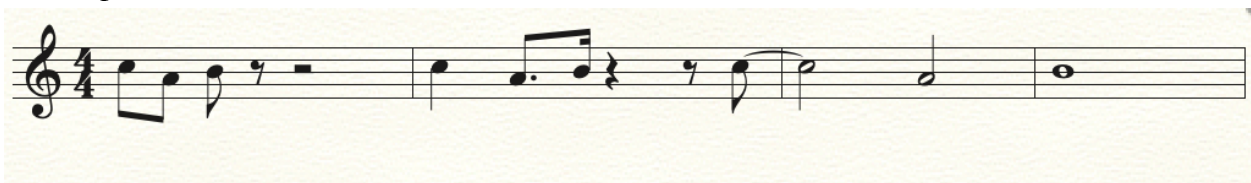


As you can see, the notes of the melody in bar 1 are the same as the notes in bars 2 and 3. The differentiator is the rhythm in which those notes are played. In bar 2, the melody is displaced by an 8th note. Bar 3 is displaced by a quarter note.

Not only is this a solid example of melodically centered state and relate, but it's also a perfect example of ways that you can use the bar line to create a cool melody. In example A.2, the rhythm of the melody is actually the same from bar to bar. What changed was the beat in which the line started.

In this next example, the rhythm of the initial statement is altered.

Example B.2



This example shows how the initial melody can change from bar to bar. I find that this is a really good way to start a solo. This begs the question, however, what is the A/B/C?