

# Melody: A Comprehensive Exploration

## Part 1: Melody in Musical Structure and Performance (Technical Breakdown)

**What Is Melody?** In music theory, *melody* is the linear sequence of musical tones that the listener perceives as a single entity or tune. It's often called the *main theme* or the *musical storyline*. Think of melody as the “**main character**” in a musical story, with the other elements supporting it: while rhythm drives the pace and harmony adds depth, the melody carries the narrative of the piece <sup>1</sup>. It's the part of a song you hum or whistle – the succession of notes that sticks in your head. Melody gives music its identity and emotional trajectory.

**Melody vs. Harmony vs. Rhythm:** To understand melody's role, it helps to contrast it with two other core elements of music: **harmony** and **rhythm**. Melody is a single line of notes (pitches in sequence) that stands out as the musical *foreground*. **Harmony** is the combination of notes sounding together (chords) that underpins or enriches the melody. **Rhythm** is the pattern of beats and timing that organizes how music flows in time <sup>2</sup>. In most pieces, the melody takes the spotlight, while harmony and rhythm provide support and structure.

### Key Elements of a Melody's Structure

Musicians describe and analyze melodies by breaking them down into several key characteristics:

- **Pitch:** The highness or lowness of each note. Every melody consists of pitches arranged one after another. Changes in pitch (moving to higher or lower notes) give melody its shape and movement.
- **Interval:** The distance between two successive pitches in the melody. Small intervals (like a step from one note to the next adjacent note in a scale) produce *conjunct* motion, whereas large intervals (skipping several scale notes) produce *disjunct* motion. The mix of steps and leaps contributes to a melody's character.
- **Contour:** The overall shape or outline of the melody as it rises and falls. If you drew a line tracing the melody's notes on a graph (with pitch on the vertical axis and time on the horizontal), that line is the melodic contour. It might arch upward, dip downward, form waves, or remain relatively flat.
- **Range:** The span from the lowest note to the highest note in the melody. Some melodies have a *narrow range* (staying within a few notes), while others have a *wide range* spanning an octave or more. Range often relates to who can sing or play the melody easily – for instance, folk songs usually have a modest range to be singable by many people.
- **Phrasing:** How the melody is divided into smaller units or “musical sentences.” A *phrase* is a coherent musical idea, often ending with a **cadence** (a point of rest, like punctuation in language). Melodies are typically made of multiple phrases that correspond to lyrical lines or breath pauses in singing. Good phrasing gives the melody a sense of grammar and flow.
- **Cadence:** A cadence is the ending of a phrase, providing a feeling of resolution or pause. Some cadences feel final (like a period at the end of a sentence), while others feel open or suspended (like a comma, inviting continuation). The melody's sense of tension and resolution is often tied

to whether a phrase ends on a restful tone (often the home note of the key) or a tension tone that begs to be resolved in the next phrase.

These elements work together to make each melody distinctive, memorable, and expressive. For example, a melody with mostly small intervals and smooth contour will feel very different from one full of wide leaps and jagged jumps, even if they use the same notes.

## Interval Structure: Stepwise vs. Leaping Melodies

One fundamental aspect of melody is its **interval structure**, i.e. the mix of steps and leaps between notes. A melody that moves mostly by **conjunct motion** (stepwise, with small intervals like half-steps or whole-steps) tends to sound smooth and singable. Conjunct melodies advance in a scalar manner – think of walking up or down the stairs one step at a time. This makes them easier for performers and often gives them a gentle, flowing quality. In fact, many folk songs and children’s tunes are predominantly stepwise because they are meant to be easily sung by anyone. Beethoven’s famous “**Ode to Joy**” theme from *Symphony No. 9* is a great example of a mostly conjunct melody: it moves in small steps almost entirely, which contributes to its straightforward, majestic, and easily hummable nature. Because it’s so stepwise and diatonic, even amateur singers can handle it, which is one reason it feels inclusive and folk-like.

By contrast, melodies that use more **disjunct motion** (with larger leaps) have a different energy. Leaps – intervals larger than a step – create accents and drama in the melodic line. They often grab our attention because they momentarily break the smooth flow. A disjunct melody can feel exciting, bold, or sometimes angular and unpredictable. However, the more a melody *leaps*, the more challenging it is to sing accurately, especially if those leaps are very large or frequent. For instance, consider the opening melody of “**Somewhere Over the Rainbow**,” sung by Judy Garland: it famously begins with a **full octave leap** – from “Some” up to “where” – a jump spanning eight scale notes. This jump instantly captures the listener’s ear and creates a sense of wonder and yearning in the song. In fact, when the song was written, some producers worried that such a big leap would be *too* hard for the average person to sing or remember. Yet, that octave leap became the song’s signature: it evokes the idea of leaping into an imaginative world “somewhere... over the rainbow,” giving the melody a dreamy, hopeful quality. After the leap, the melody gently descends stepwise (“...way up high...”), which feels like a soft landing back to the comfortable range. This combination of one dramatic leap followed by mostly conjunct motion strikes an emotional balance – the bold opening interval creates **tension and excitement**, and the following stepwise descent provides **resolution and comfort**.

Another example: the main theme from **Star Wars** (by John Williams) also uses prominent leaps to achieve its heroic character. It starts with a leap of a perfect fifth (a jump from the first to the fifth note of the scale), followed by a sweeping upward run. That strong upward leap at the very beginning immediately signals boldness and grandeur – fitting for an epic space adventure. The leaps in the Star Wars melody make it feel triumphant and larger-than-life, whereas a version of the melody without those jumps might sound far less exciting.

It’s common for effective melodies to **balance steps and leaps**. Too much stepwise motion can become monotonous, while too many leaps can sound chaotic or be unsingable. Songwriters often aim for a mix – primarily conjunct motion (to maintain singability and coherence) with a few well-placed leaps to add interest and emotional peaks. For example, in a pop context, a verse melody might be mostly stepwise (calm and stable) and then the chorus might include a big leap or two to heighten the impact (many pop choruses jump to a higher note range for emotional lift). As a rule of thumb, studies of popular melodies show about **half to two-thirds steps and one-third leaps** is a common balance – enough leaps to create a memorable contour, but not so many that the tune loses cohesion.

The **range** of a melody ties into this as well. Conjunct melodies often have a narrower range, staying within an octave or so, whereas disjunct melodies may cover a wider span. A **narrow-range** melody (like “Twinkle, Twinkle, Little Star,” which fits in one octave) is accessible and easy to sing for children and large groups. A **wide-range** melody (like the soprano aria “Queen of the Night” from Mozart’s *The Magic Flute*, which spans about two octaves) is much more demanding. “Queen of the Night” features extremely high leaps that only a trained coloratura soprano can comfortably sing – it was written as a virtuoso showpiece, not for mass singing. In contrast, a patriotic song like “My Country ‘Tis of Thee” sticks mostly to stepwise motion within a narrow range (just a minor seventh span) explicitly so that ordinary people of all ages could sing it easily. Composers and songwriters consciously choose an appropriate range and interval profile based on the purpose of the melody – whether it’s an intimate lullaby, a communal anthem, or a dazzling operatic aria.

## Melodic Contour and Shape

The *contour* of a melody refers to its shape as it moves through high and low points. We can describe contour in terms of patterns: for example, a melody might be *ascending* (overall climbing upward), *descending* (overall falling), *arching* (rising then falling, like the shape of an arch), *inverted arch* (falling then rising), or *undulating* (waving up and down). These shapes are not just abstract; they affect how the melody feels and is perceived emotionally <sup>3</sup>.

Common melodic shapes include the **arch** (often melodies will rise to a peak and then fall off toward the end, forming an arch shape) and the **inverted arch** (dip down then come up). Many melodies also simply **ascend** or **descend** for a while, or stay **stationary** around a repeated note. Each shape can evoke a certain sensation:

- **Ascending lines** tend to build tension or energy – it’s like climbing higher and higher, which can create a feeling of striving or anticipation <sup>4</sup>. If you think of singing “Do-Re-Mi-Fa-So...” up a scale, each step up increases a sense of expectation. A melody that consistently moves upward (e.g. a fanfare that rises to a climax) often feels uplifting or suspenseful.
- **Descending lines** often release tension or resolve ideas – like gently floating back down to rest <sup>4</sup>. A downward-moving melody can convey relaxation, completion, or melancholy depending on context (for instance, the ending phrase of Brahms’ “Lullaby” gently descends, soothing the listener to rest).
- **Arch-shaped melodies** (up then down) are extremely common, as they allow a melody to reach a high point and then resolve. The ascent creates a goal or climax, and the descent gives closure <sup>5</sup>. For example, many classical themes and pop melodies alike will climax at or near the highest note and then come down by the end. This mirrors a natural breath: a little push up to a peak and then a relaxing exhale. Arch shapes often feel as if the music is *reaching for something* and then achieving it <sup>4</sup>.
- **Inverted arches** (down then up) can have a yearning or questioning quality – they dip away from an initial point and then climb back. It might feel like the melody “sinks” or withdraws and then *pulls back up* toward hope or tension <sup>4</sup>. This shape is a little less common but can be very expressive (imagine a melody that starts on a high note, then falls, then slowly rises again, perhaps expressing a sigh that then turns into longing).
- **Stationary or flat melodies** (where the pitch doesn’t change much, hovering on one or two notes) can feel static, calm, or sometimes suspenseful or eerie if prolonged. With little contour, a stationary melody might portray being “stuck” or monotonous <sup>4</sup>. Chants or drone-based songs have this quality, focusing on a central tone. In popular music, a short repeated pitch (like a rap or a chant-like hook on one note) can create a hypnotic effect or put emphasis on the rhythm rather than pitch.

Understanding contour is useful because it shows the underlying *shape* beneath all the little decorative notes <sup>6</sup>. If you strip away the rhythmic intricacies and just sketch the melody's general rise and fall, you get a sense of its intent and emotional curve. Often the highest point in a melody's contour is its emotional climax. For example, in Leonard Cohen's "Hallelujah," the famous melody gradually climbs higher with each phrase, finally reaching the peak on "*Hallelujah*" – that highest note is the emotional zenith, after which the melody falls and resolves. Listeners intuitively latch on to these contour climaxes as the moments of greatest tension or sentiment.

To illustrate contour, let's consider **Adele's "Someone Like You."** In the verses of this song, the melody is relatively low and stays in a comfortable, narrow range – almost like speaking on pitch. This gives a subdued, intimate feeling. But when the chorus arrives ("Never mind, I'll find someone like you..."), the melody leaps higher and the range expands dramatically. Adele's voice goes to much higher notes with more power. The contour of the chorus melody is soaring compared to the verse <sup>7</sup>. This drastic upward shift in contour delivers a surge of emotion; it's a moment of passionate release. The listener feels the difference because the melody's shape changed – it *lifted* to a new high. Here the rising contour of the chorus conveys a mix of pain and hope, amplifying the emotional impact of the lyrics <sup>7</sup>.

Another simple example of contour is "**Twinkle, Twinkle, Little Star.**" This nursery rhyme has a very balanced arch shape. The melody rises in the first phrase ("Twinkle, twinkle, little star,") and then in the second phrase it falls back down to where it started ("how I wonder what you are"). It's symmetrical and predictable in contour, which is one reason it's so memorable and easy for children to learn <sup>8</sup>. The gentle arch shape gives it a reassuring, complete feeling – like a musical *twinkle* up and then down. Such symmetric contour and phrasing are hallmarks of many simple folk melodies, contributing to their enduring quality <sup>8</sup>.

In more complex music, composers may play with contour to create narrative. For instance, a melody might start with a series of descending motifs (perhaps indicating sadness or falling action), and later invert that into ascending motifs (indicating hope or rising action). The contour can thus reinforce the story or mood behind the music without a single word being said.

## Melodic Phrasing and Cadences

Just as written language is divided into sentences and phrases, melodies are divided into **phrases**. A melodic phrase is a unit of melody that feels complete in itself, yet part of a larger whole – often comparable to a sung lyric line or a natural breath's length. Phrases typically end with a **cadence**, which is like musical punctuation. How a phrase ends (cadence) greatly influences the sense of resolution or expectation in the melody.

A **phrase** can be of varying lengths (some are very short, like a two-bar phrase, and others longer, like an eight-bar melody line), but it usually has an arc to it: a beginning, a development, and a cadence (ending). Musicians can often *hear* where a phrase ends – it's where a singer might take a breath or where the music momentarily rests. For example, in "*Happy Birthday to You*," the melody naturally breaks into phrases: "Happy birthday to you" (phrase 1), "Happy birthday to you" (phrase 2, similar to the first), then "Happy birthday dear [Name]" (phrase 3, reaching a little higher), and finally "Happy birthday to you" (phrase 4, the conclusion). Each phrase has a slight pause at the end. Notably, the third phrase in that song doesn't end on the home note – it ends on a higher note, creating some tension – which makes the listener anticipate the final phrase to resolve it. And indeed, the fourth phrase ends on the tonic (home pitch), giving closure. This is a classic example of **antecedent-consequent phrasing**, where one phrase poses a sort of musical "question" and the next phrase "answers" it.

In Western music, especially from the Classical era, phrases are often structured in **pairs** that form a **period**: an antecedent phrase ending in a *half-cadence* (an unresolved, open point – like a comma) followed by a consequent phrase that ends in an *authentic cadence* (a resolved close – like a period). This gives the melody a sense of balance and completion. A well-known illustration is the melody of “**Deck the Halls**” – the line “Deck the halls with boughs of holly, fa la la la la la la” feels unfinished (ending on a note that isn’t the home note), and the next line “’Tis the season to be jolly, fa la la la la la la” ends the melody on the home tone, completing the idea. The first phrase makes you expect continuation; the second phrase satisfies that expectation.

**Cadences** themselves come in flavors: a cadence that lands on the tonic (the melody’s key center) feels final (called a **perfect/authentic cadence**), whereas one that ends on a dominant or another chord tone feels incomplete (often a **half-cadence** or **imperfect cadence**). Composers use these to create **tension and release** between phrases. If every phrase ended conclusively, the melody might feel static or constantly “finished” without forward momentum. By ending some phrases on a cliffhanger note, the melody propels the listener into the next phrase for resolution.

A famous example of playing with cadences is **The Beatles’ “In My Life.”** The signature guitar/harpsichord riff in this song (which also mirrors the vocal melody) repeatedly ends on the leading tone – the seventh scale degree, not resolving to the tonic. This means each time the riff/phrase concludes, it’s *one step below* the home note, creating a sense that it *wants* to resolve but doesn’t. As a result, throughout the song, there’s a subtle feeling of awaiting resolution – an unresolved longing. Only at the very end of the song does the final note *finally* land on the tonic, giving closure to that hanging leading tone. In other words, the song holds off its final cadence until the last possible moment. This use of an unresolved cadence at each phrase’s end creates an emotional effect of wistfulness and anticipation that perfectly suits the reflective lyrics. It’s a brilliant example of how melody phrasing and cadence (in this case, continually evaded resolution) can influence a song’s storytelling.

By contrast, a simple folk song might end each phrase on stable scale degrees (like the tonic or third), giving a steady, resolved feel at each pause – suitable for a soothing or matter-of-fact song. For instance, “**Twinkle, Twinkle, Little Star**” ends its phrases on the tonic, making each phrase sound complete and restful (which is one reason you can stop after any line and it still feels okay – useful when singing to a child!).

Phrasing is also where **breath and articulation** come into play in performance. Instrumentalists and vocalists will shape phrases by slightly tapering off volume at a cadence or taking a breath, just as a speaker would pause at punctuation. Good melodic writing takes into account natural phrasing so that a performer can breathe and the listener can follow the musical sentences. Uneven or overly long phrases can sometimes confuse the ear, while well-proportioned phrases help the listener parse the melody.

## Motifs and Melodic Development

Sometimes a melody isn’t presented all at once in a long line; instead, composers build melodies out of smaller building blocks called **motifs** (or *motives*). A **motif** is the smallest identifiable melodic idea – a short sequence of notes (often 3–5 notes) that has a distinct identity or contour. It’s like a musical *word* or *gesture* that can be recognized when it repeats. Motifs often recur throughout a piece and are developed in various ways to create the full melody and structure.

For example, **Ludwig van Beethoven** was famous for his motivic development. The opening of his **Symphony No. 5** is one of the most iconic motifs in Western music: just four notes (short-short-short-long rhythm on a single pitch, then a drop of a third) comprise the core idea. That four-note figure is the

motif which Beethoven then repeats, sequences, fragments, and transforms to generate much of the symphony's melodic material. In fact, that tiny motif *becomes* the main theme of the first movement as Beethoven extends it melodically and harmonically. This demonstrates how a very simple melodic idea can be the seed for an entire elaborate melody (and indeed an entire movement). Beethoven doesn't simply state a long melody; he gives you a motif and *develops* it – he'll take those four notes and move them to different pitches, flip them upside down (inversion), stretch them out, compress them, and so on. The listener keeps hearing that signature rhythmic-melodic shape reappear, which ties everything together. This technique of **melodic development** through motifs is a hallmark of classical composition. It provides coherence (through repetition of the motif) and variety (through changing it).

Another example of motif-based melody is the main theme of **"Jaws"** by John Williams. It's essentially built on a two-note motif (the infamous "duh-dum" minor second). By repeating and accelerating that two-note motif, Williams creates an intense, suspenseful melody (if we can call it a melody – it's more a motif driving the piece). Even though it's just two notes alternating, the developmental technique (growing louder, faster, adding other elements) makes it memorable and terrifying.

In songs, motifs might appear as a *riff* or a short melodic hook that repeats. For instance, the guitar riff in **Deep Purple's "Smoke on the Water"** is a motif – a short pattern of pitches (and rhythm) that repeats and forms the backbone of the song. It's not a long melody, but it is a melodic idea that's developed (through repetition and slight variation) and gives the song its identity.

Composers can develop motifs by techniques like **sequence** (repeating the motif starting on different pitches in the scale), **augmentation/diminution** (making the motif's rhythms longer or shorter), **inversion** (flipping the contour – where the original goes up, the inversion goes down the same interval, etc.), and more. A famous instance of sequencing a motif is in **Pachelbel's Canon**, where a short motif is echoed by different violin parts in sequence, each starting on a different scale degree, creating a cascading effect.

Motivic development is especially prominent in genres like classical and jazz. In jazz improvisation, a soloist might take a snippet of the song's melody (a motif) and riff on it – repeating its shape at different pitch levels, altering a rhythm, answering it with a new phrase, etc. This keeps the improvisation coherent and connected to the original tune, even while inventing new melodies on the fly. In essence, they are doing real-time motivic development.

To summarize, motifs are the **Lego bricks** of melodies. A great melody might have an appealing motif that the listener subconsciously recognizes each time it recurs. The unity of a piece often comes from having a strong motif at its core. When analyzing a melody, it's useful to ask: what is the shortest idea I hear, and how does the composer use it throughout the piece? Identifying the motifs can reveal a lot about the melody's construction.

## Tonal and Modal Behavior of Melodies

Melodies exist within the context of musical **scales** or **keys**. Most Western melodies are **tonal** – they are written in a specific key (major or minor) and gravitate toward a **tonic** note (the "home" pitch). In tonal music, the melody's journey is often about establishing tension and resolving back to that tonic. Melodies have a sense of *direction* largely because of the behavior of certain scale degrees. For instance, in a major key, the 7th scale degree (called the **leading tone**) has a strong pull up to the 8th (the tonic). If a melody pauses on the 7th degree, it creates a feeling of suspense, as if the melody is *leaning* toward the resolution that hasn't come yet. A classic melodic trick is to end a phrase on the 7th (leading tone) or the 5th (dominant) – this makes the listener internally expect the next note to be the tonic, thus propelling the music forward (as seen in the Beatles example earlier, where ending on the

leading tone kept us waiting for resolution). When the melody finally *does* hit the tonic, especially at the end of a piece or chorus, it delivers a sense of closure or homecoming that is very satisfying.

Melodies also outline the **tonality** by using mostly the notes of the underlying scale (this is called *diatonic* writing). For example, a melody in C major will primarily use the seven notes of the C major scale (C D E F G A B), which gives it a “C major” flavor. Using notes outside the scale (*chromatic* notes) can add color or tension. A good example is the melody of “Somewhere Over the Rainbow” – it’s largely in a major key, but in the middle it uses a couple of chromatic notes (“*Someday I’ll wish upon a star*” has a lovely chromatic line). Those out-of-scale notes create a touching emotional effect because they momentarily intensify the tension or introduce a wistful tone before returning to the safety of the scale.

Apart from major and minor, Western music (and many world traditions) also employs **modes** – scales with characteristic behaviors that differ from the typical major/minor system. A **mode** can be thought of as a type of scale coupled with certain melodic tendencies or *attractions*. The familiar major scale is actually the **Ionian mode**, and the natural minor is the **Aeolian mode**. Other modes (Dorian, Phrygian, Lydian, Mixolydian, etc.) each have a unique pattern of intervals, which gives melodies composed in those modes a distinct sound or mood.

For example, **Dorian mode** is like a natural minor scale but with a raised 6th. A melody in Dorian (e.g. the folk song “Scarborough Fair” or the verse of “Eleanor Rigby” by The Beatles) will often emphasize that raised 6th note, giving a slightly more hopeful or ambiguous feeling than pure minor. **Mixolydian mode** is like a major scale but with a lowered 7th (no leading tone). Melodies in Mixolydian (for instance, the folk tune “Old Joe Clark” or even The Beatles’ “Hey Jude” which leans Mixolydian in places) tend to sound smooth and resolving to the 7th doesn’t have the same pull – it’s a more *relaxed* resolution since the 7th is not a semitone below tonic. This can make Mixolydian melodies feel open-ended or bluesy (the “dominant 7th” sound).

In modal melodies (such as medieval Gregorian chants, Celtic folk tunes, or certain rock and jazz contexts), you might notice the absence of a leading tone – which means the melody might happily sit on the flat-7 scale degree or wander without ever hitting a strong leading-tone-to-tonic resolution. This gives modal melodies a different flavor; some describe modes as having certain “moods” (e.g. Lydian mode often sounds bright and dreamy due to its raised 4th, Phrygian sounds exotic or tense with its flat 2nd, etc.). They follow *characteristic melodic behaviors* — for instance, in medieval music, each mode had typical cadences and reciting tones (common melodic resting notes). A melody in **Phrygian mode** (used in Spanish flamenco, for example) often places a lot of emphasis on its distinctive half-step start (E to F if in E Phrygian, for example), and might cadence in ways that sound “unfinished” to ears expecting major/minor resolution – but it works within the modal context.

Modern songwriters sometimes use modal melodies to give a fresh twist. For example, some of The Beatles’ songs (like “Tomorrow Never Knows”) or various rock and pop tunes draw from Mixolydian or Dorian modes, which contributes to their unique vibe compared to straightforward major/minor songs. In jazz, modes became very important in the modal jazz movement (e.g. Miles Davis’s “**So What**” is essentially in Dorian mode and the melody heavily emphasizes that modal sound by focusing on the distinctive scale degrees of Dorian rather than outlining functional chord progressions).

**Tonal melodies** typically build and release tension through the push and pull of scale degrees (tonic vs dominant vs leading tone, etc.), whereas **modal melodies** often establish a more static tonal center and explore color via the mode’s characteristic notes. Neither is better – they’re just different approaches. A listener might not consciously identify “this is Dorian mode,” but they will feel something subtly different in how the melody resolves and conveys emotion.

Lastly, by the 20th century, some composers went beyond modes into **atonality** – where there is no fixed key or tonic. Atonal melodies (like in serialism or some modern art music) avoid the traditional sense of resolution altogether. These melodies might roam through all 12 pitches in an unconstrained way, often resulting in a very angular, disjunct contour. They rely on other organizing principles (like tone rows) rather than tonal behavior. To ears conditioned to tonal music, atonal melodies can sound random or extremely tense, since they never “come home” to a tonic. However, they are carefully constructed in their own right – just not with the usual tonal signposts. For example, Arnold Schoenberg’s melodies in his atonal works intentionally avoid giving the comfort of a tonal center, which creates a constant tension and unresolved feeling by design.

## Tension and Release in Melody

One of the most crucial expressive aspects of melody is how it creates and releases **tension**. In fact, the play of tension and release is often what makes a melody emotionally compelling – it’s the musical equivalent of conflict and resolution in a narrative. Melodic tension can come from various sources: ascending motion, large leaps, dissonant or unstable scale tones, rhythmic intensity, or simply delaying an expected note. Release comes when those elements resolve – descending or returning to stable tones, landing on consonant notes, or aligning with a resolution in the harmony.

We’ve touched on many of these already in context. To synthesize:

- **Contour and Tension:** As noted, *ascending melodic lines* often build tension <sup>3</sup>. We tend to feel excitement or urgency as a melody climbs higher in pitch – perhaps because higher notes can feel *unsettled* or emotionally charged (singers often have to use more effort for high notes, which listeners perceive as excitement or strain in a good way). Reaching the *highest note* of a melody typically marks a peak of tension or emotion. Conversely, *descending lines* relax that tension <sup>3</sup>. When a melody gently falls, it often gives a sense of calming or things coming to rest. Many melodies use this natural effect by leading the listener up a hill of pitches, then letting them slide down the other side. For example, consider “**The Star-Spangled Banner**” (USA anthem): the melody climbs and climbs to the word “free” – the highest note in the song – which is a moment of passionate tension, then it resolves downward on “brave,” giving a satisfying finish.
- **Intervals and Tension:** *Leaps* can create momentary tension because they are unexpected movements. A leap to a note that’s outside the current chord or an accented leap can especially stand out. For instance, a prominent leap of a sixth or seventh can inject a strong emotional yearning or surprise. If a melody leaps to a dissonant note against the harmony, the tension is even stronger until it resolves to a consonant pitch. A classic example is an **appoggiatura** – a type of expressive melodic ornament where the melody leaps to a dissonant note and then resolves stepwise to a consonance. That initial leap and dissonance create a delicious tension, and the following step gives the release.
- **Scale Degree Tension:** In tonal melodies, certain scale degrees inherently carry tension. The **leading tone (7th)** is the prime example – it has a nearly magnetic pull to resolve up to the tonic. Melodies often use the leading tone at penultimate moments to create a longing for resolution. Another tense scale degree is the **4th** (or 11th) relative to the scale – in a major key, the 4th note creates tension against the 3rd of the scale (it’s an active note that often resolves down to the 3rd). Traditional melody writing would treat 4th (fa in solfege) as a tendency tone that often resolves to 3 (mi) for a satisfying resolution (for instance, in a hymn, if the melody goes up to fa, it will likely come down to mi to resolve). In modal or folk melodies, these tendencies might be

used differently, but the concept of certain notes feeling “at rest” (like 1 and 3 and 5 in a major scale) versus “needing resolution” (like 7 and 4) is a useful way to understand melodic tension.

- **Rhythmic and Phrase Tension:** A melody that syncopates or puts emphasis on off-beats can create a kind of forward-driving tension as well – the listener feels the push-pull against the steady beat. For example, if a melody consistently hits strong notes just *before* the downbeat (anticipations) or lingers through a bar without resolution on the beat, it makes us a bit rhythmically unsettled (in an exciting way). When the melody finally aligns with a strong beat and resolves rhythmically, it’s like a small resolution of tension. Additionally, if a melody phrase is extended longer than expected (say a 5-bar phrase when we anticipated a 4-bar phrase), that extra length can create a momentary tension (a feeling of “when will it land?”) which releases when the cadence finally arrives. This is a subtle form of tension, used in more sophisticated compositions to keep listeners on their toes.
- **Climax and Resolution:** Most well-crafted melodies have a **climax point** – often the highest and/or loudest point – and after the climax, a denouement. The build to the climax is a build of tension; after it, the melody often comes down, giving a resolution. You can think of countless examples: in “**Over the Rainbow**,” the climax is arguably that high “someWHERE” (the octave leap) – after that, everything tends toward resolution. In “**Ode to Joy**,” the melody climbs to a peak on “Freude, schöner Götterfunken” then gently descends and ends the phrase – a mini tension-and-release right within each phrase. In pop ballads, typically the highest note and emotional word of the chorus is the melodic climax (tension), and then the chorus resolves by coming down from it. Melodies that *lack* a clear climax can sometimes feel monotonous, whereas those with too many peaks might feel chaotic – so composers usually plan one main crest.

To explicitly tie this to listening: when you feel a melody *building* (maybe it’s getting higher, or louder, or more intense), you’re hearing tension being created. When you feel a sense of relief or resolution (perhaps the melody falls to a resting note or the volume drops), that’s the release. This ebb and flow keeps us engaged. It’s like a story with rising action and resolution. In fact, a music theorist from the early 20th century, Heinrich Schenker, described melodies (and indeed all music) as an unfolding of tension that finally resolves at the end – in a way, the entire melody can be seen as a large-scale tension-and-release arc, often only truly resolving on the final note of the piece.

For instance, the **long-range tension**: We might have many small tension/releases along the way (between phrases, etc.), but there is usually an overarching tension that isn’t completely released until the melody (or song) *finishes* on the final tonic chord/note. Think of “**Somewhere Over the Rainbow**” again: the ultimate resolution is when the melody ends on “why, oh why can’t I?” landing on the tonic note on the very last word “I.” Until then, even though the melody has had pauses and partial resolutions, the story isn’t *truly* over. Many songs and classical pieces work this way – the final note gives closure that all previous moments were leading up to.

The Beatles example from “In My Life” demonstrated a long-range tension: by repeating a motif that ends unresolved (on scale degree 7) throughout, they created an underlying tension that only resolves at the *end* when that motif is finally played ending on the tonic. The listener might not consciously note “ah finally a tonic,” but they *feel* the sense of completion. It’s akin to a plot twist that isn’t resolved until the last chapter of a book.

In summary, melody uses its *motion (contour)*, *intervals*, *scale tones*, and *rhythmic placement* to manipulate tension. A skillful melody will have a contour that engages the listener by setting up musical questions and then answering them. Without any tension, a melody would be flat and uninteresting;

without any release, it would be exhausting and unfulfilling. The interplay of the two is what gives melody its emotive power and sense of journey.

## Melody's Relationship to Harmony and Rhythm

Melody does not exist in a vacuum; it usually interacts with **harmony** (the chords or implied chords under it) and **rhythm** (the beat and groove of the music). Understanding these relationships can deepen our appreciation of how melodies work in context.

**With Harmony:** In tonal music, a melody is often composed or improvised in coordination with a chord progression. Typically, *important melody notes* (especially those on strong beats) are **chord tones** – notes that belong to the underlying chord – which makes them sound stable or consonant. Meanwhile, notes that are not part of the chord (**non-chord tones**) often occur on weaker beats or off-beats, serving as passing tones or embellishments that quickly resolve to chord tones <sup>9</sup>. This creates a pleasing effect where the melody has both **consonance** (stability) at key points and **dissonance** (tension) at passing moments, adding interest. Our ears “accept” non-chord tones if they resolve properly, especially when they fall between strong beats <sup>9</sup>.

A concrete example is in **The Beatles’ “Penny Lane.”** In the verse, the melody runs through a series of notes while the harmony might stay on a single chord for a bar or two. If you map out which melody notes land on the strong beats of each measure, you’ll find they line up with the chord tones (for instance, if the chord is B major and the strong beat note is an F#, that F# is part of the B chord). The faster-moving notes between the beats might be other tones that are not in the chord, but they resolve into chord tones on the next strong beat, making the whole line sound coherent and pleasing despite using many notes <sup>9</sup>. In “Penny Lane,” Paul McCartney manages to fit about 10 different pitches into a melody line over a single B major chord, but it still sounds “right” because he places chord tones on the downbeats and uses the non-chord tones as passing tones <sup>10</sup>. Our ears instinctively like this alignment – it’s a natural phenomenon of musical perception that gives the melody a sense of being *grounded* in the harmony even as it dances around.

If a melody stray too far from chord tones without resolution, it can sound dissonant or “wrong” against the harmony. Classical species counterpoint and traditional harmony rules emphasize resolving any non-harmonic tones by step to a chord tone, to maintain clarity. In pop and jazz, these rules are more relaxed, but the general idea remains: chord tones give points of repose to a melody, and non-chord tones add flavor and motion when used consciously.

Sometimes melodies *outline* the harmony explicitly. A common technique is **arpeggiation**, where the melody might leap through the notes of a chord. For example, the verse of “**Somewhere Over the Rainbow**” after the octave leap actually outlines a chord descending (the notes “Somewhere” (octave apart), then “over” (filling in a fifth), “the rainbow” (filling in third and root) – effectively outlining the major scale and chord). In jazz improvisation, players often target the 3rds and 7ths of chords in their melodies to clearly mark the chord changes.

Notably, a strong melody can sometimes **imply its own harmony**. There are many folk melodies or older melodies that were sung monophonically (one line, no chords), but they imply chord movement. For instance, the melody of “**Silent Night**” strongly outlines I, IV, and V chords even if played solo – when you hear it, you almost *sense* the chord progression underneath because the melody hits the important chord tones at cadence points. Composers like Bach wrote solo string pieces where a single-line melody suggests harmonic movement via arpeggios and melodic tension notes that resolve as if a chord progression were there. This concept shows how tightly intertwined melody and harmony are: a melody is often *shaped* by the harmonic context expected.

**With Bass:** The bass line is part of the harmony foundation, and melodies often interact with it in complementary ways. A common practice is contrary motion: when the melody goes up, the bass often goes down, and vice versa. This contrary motion between melody and bass creates a pleasing fullness and helps each stand out. For example, in a typical classical piece, if the melody leaps upward a fifth, the bass might drop down a fourth (which is the inversion of a fifth) at the same time – so the gap between them widens, giving an open sound. In simpler terms, the bass is the low voice that grounds the music, and the melody is the high voice that soars; their interplay can either reinforce each other or provide contrast. A walking bass line in jazz might move mostly stepwise while a saxophone plays a more syncopated melody above – the contrast in motion and rhythm between bass and melody adds richness.

**Rhythm of the Melody:** Every melody has a rhythm – the pattern of note durations and accents. This rhythm can either lock in with the underlying beat or play around it. Some melodies are **on-beat and straightforward**, meaning most melody notes align with the main pulse (think of a hymn or a march tune like “When the Saints Go Marching In” – the melody mostly falls on the beat in a regular pattern). Other melodies use **syncopation**, accenting off-beats or surprising rhythmic positions, which gives a sense of excitement or groove. Many jazz and funk melodies (or riffs) are syncopated – for instance, the melody of Stevie Wonder’s “**Superstition**” has a very syncopated rhythmic pattern that propels the song.

When melody syncopates, it actually creates a kind of tension against the steady beat. The listener feels a push-pull: the melody stresses a note when the accompaniment might not, creating an *interlocking* rhythmic energy. A simple example: “**I Got Rhythm**” (a jazz standard) has a heavily syncopated melody that avoids the downbeat often, giving it its signature bounce and tension. This syncopation is resolved when occasionally the melody *does* land on a strong beat, or when it cadences in time with the rhythm.

Melody rhythm also affects how we perceive phrasing. A melody with long sustained notes will feel different (more legato, maybe more emotional or calm) than one with rapid-fire short notes (which might feel energetic or agitated). Consider the difference between the flowing melody of “**Moon River**” (lots of long notes, very smooth rhythm) and the choppy melody of “**Yankee Doodle**” (many short notes, almost march-like) – rhythm alone gives them a different character even aside from pitch choices.

Importantly, melody often works with rhythm to emphasize important lyrical or emotional points. Songwriters align strong melody notes with strong lyrical syllables and beats for emphasis. In a lyrical song, the natural spoken rhythm of the words heavily influences the melody rhythm. A well-crafted melody will mirror the cadence of speech so that accented syllables in the lyrics land on strong beats or important melody notes.

In sum, melody, harmony, and rhythm are the three pillars of a song’s construction. A melody **fits into harmony** by highlighting chord tones and creating tension with non-chord tones that resolve <sup>9</sup>. It **fits into rhythm** by either riding the groove or playing tricks with it (syncopation, etc.). The best melodies feel like they belong perfectly with their chord progressions and beats – change the chords or tempo, and the melody might not have the same effect. This is why sometimes when you hear just the melody of a song (say, sung a cappella), it might sound different – without harmony, the melody’s dissonances and consonances aren’t apparent; without rhythm, its phrasing can feel floaty. Together, though, these elements create the full musical picture.

## Use of Melody Across Genres

Melody is universal in music, but different genres have different *styles* of melody. Here's a look at how melody is treated across a variety of musical genres and traditions <sup>11</sup> :

- **Classical (Western Classical Music):** Classical music (Baroque, Classical, Romantic eras, etc.) often features longer, complex melodies with a lot of development. In the Classical period (e.g. Mozart, Haydn), melodies tend to be elegant, balanced, and often built from motifs that are developed and varied. A single movement might have multiple themes – say, a primary melody and a contrasting secondary melody – each of which can be elaborated in a development section. Melodies in the Romantic era (e.g. Chopin, Tchaikovsky) became longer, more emotionally intense, with wider ranges and more dramatic leaps for expression. Classical instrumental melodies often assume listeners will pay close attention, so they may unfold over many measures with twists and turns. For example, a Mozart aria might spin out a beautiful 16-bar melody that evolves a motif through sequences and clever rhythmic play. In classical forms like sonatas or concertos, melody is a key structural element – themes are stated, repeated, fragmented, and recapitulated in artful ways. Thus, melody in classical genre is not usually just a short hook, but a subject for transformation and contrast. (That said, classical music also has plenty of simple, folk-like melodies; composers like Beethoven and Brahms were fond of writing “tuneful” themes that sound simple, then developing them.)
- **Jazz:** In jazz, the concept of melody is twofold: there is the composed melody of a song (often called the “head” in a jazz standard), and then there are the improvised melodies created by players during solos. Jazz melodies (the heads) often have **syncopation** and swing feel, and they frequently outline sophisticated chord progressions with extended harmony. A tune like “Autumn Leaves” has a clear, flowing melody that outlines the chord changes, while something like Thelonious Monk’s “Straight, No Chaser” has a more angular, syncopated melodic line. Because jazz harmony can be complex (lots of chord changes, ii-V-I progressions, etc.), the melody often weaves through chord tones and tensions in interesting ways. But what really sets jazz melody apart is improvisation: each soloist spontaneously composes new melodies over the song’s chords. This means melody in jazz is highly **ornamented and personalized** <sup>12</sup> . Two saxophonists might play entirely different solos (melodies) over the same tune, each using motifs, embellishments, and their own expressive inflections. Jazz melodies can be very **chromatic** (using notes outside the base scale) because of the blues influence and the aim to create tension that the player then resolves. They also use techniques like bent notes, scoops, and slides – expressive pitch alterations that aren’t “notes” in classical sense but are crucial to the melodic line’s character. In summary, jazz treats melody as an ever-evolving conversation: the written melody is often just a starting point, and improvisation takes it to new places in each performance <sup>12</sup> . This makes jazz melodies very dynamic and often complex, but also deeply expressive and interactive.
- **Pop and Rock:** Popular music prioritizes **catchy, memorable melodies**. These melodies are usually structured in a repetitive form – verses and choruses with hooks that listeners can easily sing along to. A pop melody often has a limited range (to be singable by the average person), and a strong **hook** – a phrase that repeats (like the chorus line or a refrain) and sticks in your head. Repetition is key: the chorus melody might repeat several times in a song, and motifs within it might repeat as well. Pop melodies also typically align with the song’s chord progression simply and diatonically (few weird accidentals or leaps), though a well-crafted pop song will have at least a couple of unique interval jumps or surprising notes to avoid being too predictable. **Phrase structure** in pop is usually very even (4-bar or 8-bar phrases that fit neatly over the chords). For example, **The Beatles** were masters of pop melody – take Paul McCartney’s

"Yesterday," whose melody is gentle, mostly conjunct, and *very* memorable. It flows in a natural, almost speech-like rhythm and stays within a narrow range, giving it an intimate feel. It's that simplicity and subtle contour (it rises and falls like a sigh) that make it so emotionally resonant and easily sung by others. Pop and rock melodies often interact with lyrics strongly; the emotional emphasis of a lyric is highlighted by the melody's high point or sustained note. In rock music, melody might sometimes take a backseat to rhythm or energy – some rock melodies are more chant-like or built around a few notes (think of a song like "We Will Rock You" – not much pitch movement there, it's more about rhythm). But then rock can also have very elaborate melodies (e.g. Queen's songs or progressive rock). Generally, though, **pop/rock melodies aim to hook the listener quickly** – within the first listen – so they often use familiar scale patterns (major/minor pentatonic scales are very common in pop melodies), repetitive catchy rhythms, and a clear emotional arc.

- **Folk and Traditional Music:** Folk melodies around the world are often simple, **diatonic**, and designed for communal singing. They tend to have conjunct motion and repetitive structures, because they were historically taught by ear and meant to be remembered easily <sup>12</sup>. Many folk tunes also use a limited number of scale notes (like pentatonic scales – which have 5 notes – very common in folk music globally). This makes them universally singable. For example, "**Amazing Grace**" uses a pentatonic-like melody that anyone can hum; it also has a nice arch contour and clear phrases, so it feels satisfying and complete. **Call-and-response** structures in folk (and blues) also influence melody: a simple melodic phrase might be "called" and then answered by a similar phrase. Repetition is used generously (verses often share the same melody with different words). In terms of range, folk melodies are usually within an octave or so, avoiding extreme highs or lows. Culturally, different traditions have specific melodic flavors – e.g., Irish folk melodies often use modes like Dorian or Mixolydian, giving them that wistful or lilting quality; Indian classical music bases melodies on ragas, which are like complex modes with specific ascending/descending rules; Middle Eastern folk melodies may use microtonal intervals. But universally, the folk approach is about a memorable tune that can be passed down.
- **Blues and Country:** The blues scale introduces "blue notes" (flat 3, flat 5, flat 7 relative to the major scale) which give blues melodies a distinctive soulful tension. Blues melodies often swing between major and minor third, for instance, creating an ambiguous emotional tone (is it happy or sad?). A blues singer might slide or bend into these blue notes, which is an essential expressive device. The melody in a blues song might not be very "notey" – it could revolve around a few key pitches and rhythmic emphases that match the 12-bar blues pattern. Country melodies, on the other hand, often stick to major scales or mixolydian mode, with clear storytelling phrasing. Traditional country songs have straightforward, catchy melodies (sometimes almost nursery-rhyme simple), whereas modern country-pop might incorporate more wide-ranging melodies influenced by pop power ballads.
- **Electronic and Dance Music:** In some electronic genres (EDM, techno, house), melody can be relatively minimal or repetitive, with rhythm and timbre taking precedence. A short melodic riff might repeat over and over, building trance-like energy, rather than a long-spun melody. However, subgenres like trance and synth-pop put strong emphasis on anthemic melodies (often played on synthesizers). These melodies tend to be very **hooky** (like pop) and often quite repetitive to be instantly memorable on the dance floor. They might also be designed to fit well with electronic sounds – e.g., a soaring synth lead that is simple enough to chant, like the melody in the chorus of Avicii's songs or other EDM hits. In ambient electronic music, melodies can be very slow-moving or fragmentary, serving more as atmosphere.

- **Film and Game Music:** Here melody is used in a storytelling context. Composers like John Williams, as mentioned, create **leitmotifs** – memorable melodies that represent characters or ideas (the Star Wars theme for heroism, the Imperial March for Darth Vader, etc.). These melodies have to be strong and instantly evocative, because they carry narrative meaning. They often use very clear interval choices (perfect fifths for heroism in Star Wars, for example) and strong contour so that even a short phrase is recognizable. In video game music, melodies also need to be catchy and somewhat repetitive (players might hear them loop many times); classic game themes (Mario, Zelda, etc.) are great examples of concise, super-memorable melodies that define an experience.

Each genre thus has conventions for melody: **classical** emphasizes development and complexity, **jazz** emphasizes improvisation and expression, **pop** emphasizes catchy simplicity, **folk** emphasizes communal simplicity and repetition, **film** emphasizes thematic character, and so on <sup>12</sup>. Of course, there's plenty of overlap and cross-pollination – modern music is full of genre blends (a hip-hop track might have a pop-like sung chorus melody, a country song might feature a folk-like simple melody, etc.). But understanding these differences is useful when analyzing or composing music in a given style.

To give some concrete cross-genre examples of **iconic melodies and their traits**:

- **Beethoven's "Ode to Joy":** As noted, this classical theme is simple, conjunct, and folk-like. Its power lies in its straightforward stepwise motion and **uplifting, inevitable quality** – the melody feels like it naturally must go where it goes, climbing step by step and reaching a satisfying high point. It's a melody that's been used beyond classical concerts (hymns, anthems) because of its universal appeal. It illustrates how a relatively *simple* melody (mostly scale-wise motion) can carry profound emotional weight when crafted well.
- **The Beatles – "Yesterday":** This pop melody is gentle and **intimate**. It mostly moves in small intervals within a narrow range, which gives it a reflective, *sighing* quality. Each phrase of "Yesterday" has a rise and then a fall that mirrors natural breathing – it's deeply expressive yet understated. The simplicity of the melody also means it's highly adaptable (it can be played by a solo voice with guitar, or by a string quartet, and still work). This song demonstrates the pop ideal of a melody that directly serves the lyrics' emotion – when McCartney sings it, it feels like a personal confession, and the melody's shape accentuates that nostalgia and melancholy.
- **Harold Arlen – "Somewhere Over the Rainbow":** We've discussed the octave leap that makes this melody so striking. This song, from a film musical, shows how a melody can instantly set a mood. The bold leap upward conveys *yearning* and dreaminess (as if reaching for something beyond reach). Then the melody slowly walks back down, which feels reassuring. It's a perfect marriage of melodic shape with lyrical content (leaping "over the rainbow" and then coming "down" to "earth" in the lines that follow). Many great theater and film melodies use a similar trick of one memorable interval or contour (think of "The Sound of Music" – "The hiiiilss are alive..." jumps a large interval then descends). Such melodies stick with us because they paint a picture in sound.
- **John Williams – "Star Wars (Main Theme)":** A film score example where the melody instantly signals heroism. The leap of a perfect fifth at the start ("STAR wars" if you put lyrics to it) is bold and open, and the melody continues with triumphant rising phrases. It's basically a masterclass in a **soaring contour**. Williams also uses repetition cleverly – the theme repeats and sequences, making it easy to remember, and uses strong chord tones (the melody notes outline the major chord prominently) so it feels solid and regal.

- **“Twinkle, Twinkle, Little Star”**: A folk/traditional example, showing how symmetry and simplicity in melody can be so effective <sup>8</sup>. The melody is so straightforward that children can learn it on first hearing. It uses a very small set of notes (the notes of the major scale, nothing fancy) and balances each phrase (the first and second lines are musically identical, and the third line is different but returns to the original in the fourth). This makes it both easy to recall and comforting. Despite (or because of) its simplicity, it’s an enduring melody across generations <sup>8</sup>.
- **Adele – “Someone Like You”**: A modern pop ballad example. As described, the melody’s impact comes from the **contrast** between the verse and chorus <sup>7</sup>. The verse is low, almost speaking – melody here takes a backseat to lyrical storytelling. Then the chorus melody **leaps up** emotionally, with longer sustained notes on high pitches (e.g. the word “you” in the chorus is a high, held note) which pour out the emotion <sup>7</sup>. The payoff of the song is largely in how the melody suddenly blossoms in the chorus, giving listeners a cathartic release. It’s a reminder that dynamics and register changes in melody (soft/low vs loud/high) can be used to outline the emotional structure of a song.

Each of these examples shows a different approach to what a melody can do – whether to be catchy, to evoke a specific feeling, to challenge the listener or to invite participation. No matter the genre, though, all effective melodies share one thing: **they connect with the listener**, either through beauty, emotion, or memorability. A well-crafted melody, in any style, will have an internal logic and shape that makes it *work*, whether it’s a sprawling operatic aria or a two-bar folk tune.

## Part 2: Melody Explained in Simple Terms (For a Young Learner)

Imagine you have a big box of music, and inside that box there are different parts: there’s a **beat** (like a steady drum or your heart beating **boom-boom-boom**), there’s a **bass** (the low, deep sounds, like thunder or an elephant’s footsteps), and then there is the **melody**. The melody is the **tune** – it’s the part of music that you might *hum* or *sing*. It’s the series of notes that go up and down that makes a song unique, like the way your voice makes a unique pattern when you sing “Twinkle, Twinkle, Little Star.”

Think of the melody as the **story** that the music is telling. Even if you can’t hear it with your ears, you can imagine or feel it. If music were like a painting, the melody would be the bright, colorful line that draws the picture. If music were like a person, the melody would be its voice, telling you something.

### What Does Melody Do?

**Melody likes to move**. Sometimes it moves **up**, and the sounds go higher and higher – like climbing a ladder or a hill. Sometimes it moves **down**, and the sounds go lower – like sliding down a slide or a gentle feather floating to the ground. And sometimes the melody stays on the **same level** for a little while – like walking on a flat path or bouncing on one note. As a melody travels up and down, it makes a shape. You could close your eyes and imagine drawing a line in the air with your hand following the melody: when the tune goes up to a high note, your hand goes up; when the tune goes down to a low note, your hand goes down. That shape you draw is the melody’s **shape**.

For example, let’s pretend the melody is like a little bird. When the bird flies **up** to the top of a tree (a high note), the melody’s sound is higher. When it swoops **down** to the ground (a low note), the melody’s sound is lower. If the bird hops just a tiny bit from branch to branch (moving by small steps), the melody moves in small **steps** between notes. If the bird suddenly takes a big leap to another tree far away, the melody makes a **big jump** between notes. These little bird flights and jumps are how the melody behaves.

**Melody also has** feelings. When the melody moves slowly and smoothly, it can feel gentle or sad or calm. When it moves quickly or jumps around, it can feel excited or happy or even silly. Imagine a melody that's going up and up – it might feel like it's getting more and more excited, like climbing towards a big surprise. Now imagine a melody that's coming down slowly – it might feel like it's calming down or ending a story with “and they lived happily ever after.” Melodies can **sing without words** – through their movement, they make us feel things. A melody that goes in a big **bright arc** might feel hopeful, like a rainbow. A melody that wiggles up and down quickly might feel playful, like a kitten scurrying around. Even if you can't hear the sound, you can often sense the *energy* of a melody by its pattern – does it seem to be rising like a balloon or falling like rain?

## Melody vs. Beat vs. Bass – Telling Them Apart

It's important to know that melody is different from the beat and the bass in music. Let's explain those in a fun, simple way:

- **The Beat** is like the **heartbeat or the clock** of the music. It's a steady **pulse** that you can often tap your foot or clap your hands to. Think of when you clap along to a song – you're usually clapping the beat. The beat doesn't really go up or down in pitch; it's just a timing mark – *thump, thump, thump* – that keeps everything moving evenly. If music were a train, the beat would be the wheels going *chug, chug, chug* on the tracks at a steady speed.
- **The Bass** is the **low, low sound** that hums underneath the music. It's often played by big instruments (like a bass guitar or double bass or even the left hand notes on a piano) and makes the *ground* of the music. If the melody is a bird in the sky, the bass is the solid earth below. The bass often plays simple, low notes that support the song – kind of like the roots of a tree. You might feel the bass more than hear it: it's that deep vibration that can make the floor rumble a little in loud music. Imagine a big friendly dinosaur walking slowly – *boom... boom...* – those deep footsteps could be like a bass line. The bass usually doesn't steal the show or play the part you'd hum; it's working in the background, giving the music depth and warmth.
- **The Melody**, as we said, is the **tune or the voice of the song**. It usually sits on top of the bass and dances around in time with the beat (or sometimes a bit against the beat if it's playful). If you have a singer, the singer's notes are usually the melody. If it's an instrumental piece, maybe the violin or flute or lead guitar is carrying the melody. Melody is the part you'd remember – for instance, in “Happy Birthday,” when everyone sings together, that sing-along part is the melody. The beat is going on (maybe you clapped or bounced as you sang), and someone might be playing bass notes on a piano, but what you really notice and remember is the melody of “Happy birthday to you...”. The melody uses **higher notes** than the bass typically, and it's not steady like the beat – it **changes pitches** (goes high or low) in a pattern that forms the song.

Let's use a little pretend scenario: **Imagine a marching band**. The drummers are beating the drums: boom, boom, boom – that's the **beat**, nice and steady like a heartbeat. The tubas (big brass instruments) are oomp-ing the low notes: oompah, oompah – that's like the **bass** part, giving a fat, low foundation. And then the trumpets start playing a shiny tune on top – *da da da daaah da daaa!* – that is the **melody**. If you were watching, you might even see the drummers marching in place (steady), the tuba players swaying slowly (low background), and the trumpet players moving their fingers quickly and maybe taking big breaths for those high notes (leading the song). Each has their job: the beat keeps time, the bass lays the floor, and the melody tells the story that you'd hum later.

If you're not hearing the music, you can **feel or visualize each part**. The beat you might feel as a gentle tap or vibration – like feeling your own heartbeat by putting a hand on your chest. The bass you might

feel as a low rumble – maybe if you put your hand on a speaker when music is playing, the bass is that strong vibration you sense (especially from a woofer or a drum). The melody might be trickier to feel physically because it's higher and doesn't thump as much, but you might sense it as a lighter vibration or you can see it if someone is playing it: for example, if someone plays melody on a piano, their right hand might dance up and down the keys – you can see those motions. If someone sings a melody, you can put your hand on their throat gently and feel the vibrations change as they sing different notes – that's the melody vibrating with different pitches.

**How to tell melody from the rest?** A good trick is: try **humming along**. If you can hum along with a part of the music and it sounds like the song, that part is the melody. You wouldn't hum the beat (that would just be a monotone “mm mm mm” on one note with the rhythm) and you wouldn't hum the bass (which is usually too low for most of us and not the interesting part of the tune). You hum the part that “goes someplace” – that's the melody. For instance, if the song is “Row, Row, Row Your Boat,” the melody is “Row, row, row your boat, gently down the stream...”. The beat is just the clapping or ticking that keeps it moving, and the bass might be some low hum underneath if an instrument plays it.

Another way: If music were a **cake**, the bass would be the thick cake layer (supporting everything with its heft), the beat would be the basic flavor or structure that holds it together (let's say the flour that gives it form, consistently throughout), and the melody would be the sweet icing or the decorative top – it's what stands out and what you notice most when you taste it.

## How to Listen For Melody (Even If You Can't Hear Well)

Now, you might be thinking, “If I can't hear all the sounds clearly, how can I find the melody?” That's a great question! There are ways to **experience melody through other senses** and through careful listening practice. Here are some fun exercises and strategies:

**1. Use Your Eyes and Imagination:** If you have some hearing or if you watch someone play music, you can often see the melody. For example, watch a pianist: the right hand (often playing melody) will be moving up and down the keyboard, hitting different notes, while the left hand (often bass or accompaniment) might stay in one area doing a repetitive motion. The moving, changing part is likely the melody. If you watch a singer, you can see their facial expression and hand gestures sometimes go up with high notes or down with low notes. Try this with a friend or family member: ask them to sing a simple song and move their hand up when the melody goes up and down when it goes down. You can follow their hand with your eyes and **trace the melody's shape** in the air. Even if you don't hear the pitches perfectly, you'll know “aha, it went higher, now it's lower, now it stayed the same.”

**2. Feel the Vibrations:** Melody can be partially felt through vibrations. Here's a cool experiment: Blow up a **balloon** and hold it while someone plays music through a speaker, or while someone plays a guitar or sings near you. The balloon will vibrate with the sound waves. The **stronger, lower vibrations** you feel are likely the bass or drums, but the **faster, finer vibrations** are often from the melody (especially if a singer is hitting high notes, the balloon might tingle a bit differently). You can also gently touch the body of an instrument (like the wooden part of a guitar or violin) while someone plays a tune on it. Feel how different strings vibrate – the thin strings carry higher notes (melody range) and they vibrate quicker and lighter, while the thick strings (bass notes) vibrate slower and stronger. By paying attention to those differences, you can distinguish the melody line.

Another idea: Place your hand on a **speaker or even on the top of a piano** when a melody is being played. Low notes (bass) will produce slow, big vibrations; high notes (melody notes) produce faster, buzzier vibrations. As the tune is played, try to track with your hand how the vibrations change – that can give you a tactile sense of the melody's motion.

**3. Feel it in Your Throat:** If you're comfortable, try to **hum or sing along** very quietly with a song. Even if you don't hit the right notes, just sliding your voice up and down will engage your throat. Put your hand on your throat as you hum. When you make a *higher sound*, you might feel vibrations higher up or a bit lighter; when you make a *lower sound*, the vibrations might feel a bit different (more rumble). By doing this, you're kind of mimicking the melody internally. It's okay if you're not exactly on pitch – the goal is to make your body follow the idea of the melody. If you do have some hearing ability or an aid, matching the melody even roughly can help you lock onto it. But even without hearing, the act of varying your hum pitch up and down can help you kinesthetically grasp what “up” and “down” in melody feel like.

**4. Start with Simple Tunes:** Some melodies are easier to catch than others. **Nursery rhymes and children's songs** are a great starting point because they usually have clear, simple melodies. Try songs like “*Twinkle, Twinkle, Little Star*,” “*Mary Had a Little Lamb*,” or “*Happy Birthday*.” These songs have melodies that move in small steps and repeat a lot, so they're easy to follow. For instance, “Mary Had a Little Lamb” goes down, down, down, up, up, up, etc., in a very recognizable pattern (it sounds like: starting note, then lower, lower, then back up, up... “Ma-ry had a lit-tle lamb”). If you can get the shape of that melody – Mary had a little lamb kind of makes a gentle wave shape – you've got it! You could draw it on paper as dots: Mary (a higher dot), had (one step lower dot), a (lower), little (back to the higher dot, etc.). By drawing dots or a line for each note on paper, you actually draw the melody's contour. This is something even composers do in early training, called “mapping the melody.”

If you are deaf or hard of hearing, you might **ask a friend or teacher to sign or gesture the melody** to you. For example, one could use hand signs at different heights to indicate pitch: a high hand means a high note, a low hand means a low note. They could sign the song's lyrics in a way that shows pitch going up or down. There's actually a system called the Kodály hand signs for singing (do-re-mi signs) which physically go higher for higher pitches and lower for lower – a teacher might use those to help you visualize the melody line.

**5. Listen for the Lead Instrument or Voice:** In many songs, one instrument or the singer will be doing the melody while others accompany. So if you're listening to a band: focus on the **singer's tune** – that's the melody. If it's jazz, the saxophone or trumpet that plays the main theme at the start is carrying the melody. If it's classical, the violin or flute often has the melody, or the highest part. In a choir, the soprano (highest singers) usually sing the main melody of a hymn, for instance, while the lower voices harmonize. So, a tip: **the melody is often the highest part** in a piece of music (not always, but very often). Our ears (and eyes if reading music notation) tend to pick out the top line as the melodic line. So if you hear multiple layers, the one that sounds most “in front” or “above” the others is probably the melody.

If you have limited hearing, maybe you can catch the vibrations of the **drum** (beat) and **bass guitar** easily because they're low, but the melody might seem to hide. One trick: try using a **frequency visualizer or lights**. Some devices or apps show music as moving lights (like an equalizer display). Higher lights flashing might indicate higher pitches. Alternatively, some music teachers for the deaf use **color-coded lights or vibrating devices** that respond to pitch. For instance, a light might glow more intensely with higher notes. These tools can give you a visual sense of the melody's movement.

**6. Compare Melody to Bass by Ear or Feel:** Play or have someone play two notes at the same time – one low, one high. The low one you might feel more as a rumble; the high one might be harder to feel but easier to differentiate if you're listening. The high one in that little pair is like the melody note and the low one is like a bass note. In a real song, the melody is going to be dancing on those high notes while the bass is sounding lower notes. Even if you mostly feel the bass, try to *notice the absence* when the melody stops. For instance, if a singer pauses but the band keeps playing the beat and bass, you

feel something missing – the song without the tune. That “missing” part in the pause was the melody. This negative space approach can sometimes help you appreciate when the melody is active.

**7. Use Physical Objects:** Try associating **different objects or motions** with parts of music. Maybe have a **soft scarf** that you wave up and down whenever the melody is playing, and a **heavy ball** you bounce or tap for the beat. As you listen or feel a piece of music, move the scarf according to how you *imagine* the melody moving (float it higher for higher notes, lower for lower notes, swirl for a gentle change, jerk it a bit for a jump). Use the ball to keep a steady bounce to the beat. This way, you’re creating a little dance between the steady bouncing ball (beat) and the flowing scarf (melody). It might sound silly, but it can be a fun way to physically separate in your mind what’s melody and what’s rhythm. You could do this with **ribbons or streamers** too – one ribbon in each hand, one moves to the beat (maybe just small waves or taps), the other swooshes around to the melody’s shape.

## What to Notice in Melody

When you focus on a melody, pay attention to a few things:

- **High or Low:** Is the melody using mostly high sounds or low sounds or does it span a wide range? Some melodies (like a lullaby) might stay pretty medium or low, which feels warm and soothing. Others (like a Disney musical song when the character is excited) might have some really high notes to show emotion. Notice those extremes – a really high note in a melody is usually an important moment (maybe the melody’s most excited or loud point). A very low note in a melody could be a point of power or the end of a phrase.
- **Steps or Leaps:** Does the melody move smoothly, like going up or down one step at a time (think of a scale: do-re-mi... or like walking up stairs)? Or does it sometimes **jump**? A jump (leap) in the melody is like a surprise – imagine you are feeling the melody and suddenly there’s a bigger gap. That stands out! For example, “Over the Rainbow” starts with that jump (we talked about an octave leap). You might *notice the jump* because it’s harder to sing or because it just feels like the melody took a big leap upward. When you feel a melody jump, that’s often a special expressive moment. Steps, on the other hand, make the melody feel connected and smooth.
- **Repeating Patterns:** Many melodies have little **patterns or motifs** that repeat. For example, you might hear a melody play a little tune and then play something similar again. Children’s songs do this a lot (e.g., “Twinkle, Twinkle” repeats its first line melody for the second line). Try to catch when the melody repeats something – that repetition is often what makes a melody catchy. It’s like when you learn the shape once, and then “Ah! there it is again.” Recognizing a repeated bit can be satisfying and helps you remember the tune. If you were drawing the melody, a repeated pattern might look like the same squiggle appearing twice.
- **Pauses and Finishes:** Notice when the melody **pauses** – maybe holds a note for a longer time or stops singing for a moment. These are like commas and periods in the music sentence. Usually, a melody pauses at a **cadence** (which to your ear might sound like a resting point). Even if you can’t hear it clearly, you might sense a moment where the music feels like it’s taking a breath. That often means one phrase ended and either the song is over or a new phrase will begin. If the melody feels “resolved” (like it ended on a home note that feels like the ending), then that phrase is probably finished. If it feels a bit unfinished (like “is there more?”), the melody might be pausing with expectation, waiting to continue.

For instance, in “Happy Birthday,” after “Happy birthday to you (pause),” you kind of expect more to come – because that phrase ended not on the final note but on a note that feels like it leads into the next part. This is an *open cadence*. Then the final “Happy birthday to you” ends definitively – you feel “done” singing – that’s a *closed cadence*. You as a learner can start noticing that feeling of open (more to come) vs closed (the end) in melodies. It’s a subtle feeling of tension vs release. Think of a question vs an answer; some melodies make a question and then an answer musically.

- **Emotion or Mood:** Try to describe what the melody “feels like” to you. Even if you can’t hear every note, does it seem happy, sad, excited, spooky, gentle? Often that feeling is coming from how the melody moves. A slow, smoothly descending melody might feel sad or comforting. A bouncy, ascending little melody might feel playful or hopeful. There’s no wrong answer here – melodies can mean different things to different people – but the key is to start associating the melody’s movement with a mood. For example, a melody going upward in a major key might make you imagine sunshine or someone becoming more confident; a melody drooping downward might make you imagine someone tired or saying goodbye. By using your imagination this way, you build a personal connection to what the melody is doing.

## Fun Ways to Experience and “Build” Melody

Now that you know melody is the notes that make the tune, you can start *playing with melody* yourself! You don’t need full hearing to enjoy creating melodies – you can feel them and imagine them too.

**1. Sing or Hum Your Own Tune:** Find a quiet moment and just try humming some notes. Don’t worry about how it sounds to others; this is just for you. Move your voice up and down, like la-la-laaa, in any way you want. Congratulations, you’re making a melody! It might be very simple – maybe just going up a bit and then down. That’s perfectly fine. Notice how it feels in your throat to go from a low hum to a higher hum. When you hum a higher note, does it tickle your nose a bit? When you hum a lower note, maybe you feel it more in your chest. These sensations can help guide you. Try making a pattern: low-high-low-high (like a zigzag melody), or low-medium-high (like climbing a little hill). By experimenting with your voice, you’re learning how melodies are formed.

**2. Use an Instrument (or a Piano App):** If you have any simple instrument – like a xylophone, a piano keyboard, or even a digital app that has a piano – you can try picking out a melody. Xylophones or glockenspiels (often used in elementary music class) are great because each bar is a note and usually they’re labeled with letters. Try hitting one bar, then another. See if you can make a **little tune** you like. Even a child’s toy piano or an electronic keyboard can work. Because you might not hear the pitch well, focus on the *order* and *relative position* of keys: pressing a key further to the right is a higher note; to the left is a lower note. So you can literally see the melody go right (up) or left (down). Make a game of it: press a sequence like middle, right, right, left, left (that would be a melody that goes up, up, then down, down). Listen or have someone listen and tell you if it sounds like a nice tune. If not, adjust – maybe it needs a pattern or a small repetition. This is how composers start – noodling around to find nice patterns. There are also apps that light up the keys to play certain songs; those visual cues can teach you some common melody shapes.

**3. Writing Melodies on Paper (Drawing):** You can draw a melody even if you aren’t sure of the exact notes. Take a blank paper and imagine a simple song you know or are making up. Draw a **line** that moves left to right across the page. When you think the melody should go higher, draw the line higher on the page; when it goes lower, draw it near the bottom. You might end up with something that looks like gentle waves or big zigzags depending on the song. This is actually a graphical way to represent melody. If you drew “Happy Birthday,” for instance, you’d start at a medium level for “hap-py,” then a little higher for “birth-” and maybe same note for “day,” then drop slightly for “to” and a bit higher for

“you.” It’s okay if you don’t know exactly – the point is, your brain starts connecting that *spatial movement* with the melody. After drawing, you can ask someone to play the melody you drew on an instrument to see how close it sounds to the intention. Or if you can hear some, compare it.

**4. Listen to Melodies in Different Styles:** Try out a variety of songs to see how different melodies can be. For instance: - A children’s song (melody is clear and simple). - A pop song (melody is usually in the chorus and very hooky – see if you catch the part that repeats, that’s likely the chorus melody). - A classical tune (like Beethoven’s “Für Elise” – even if you haven’t heard it, it has a distinct da-da-da-dum pattern; if you can find a way to visualize it, you’ll see it repeats a motif). - A march (like “Stars and Stripes Forever” – its melody is very bouncy and martial). - Maybe a song you *really like* or have heard many times (since familiarity helps – you might “know” how it goes even if you haven’t heard every note).

For each, ask: *Where is the melody? What instrument or voice carries it? Does it change feelings somewhere? Can I follow its ups and downs?* It’s like a scavenger hunt for the tune.

**5. Build a Melody with Building Blocks:** You can make a fun analogy: pretend **notes** are like colored LEGO blocks. Say you have a set of blocks each labeled A, B, C, D, E, F, G (these correspond to musical notes). Building a melody is like building a small tower or sequence with these blocks. Some blocks fit nicely next to each other (like notes that are close in pitch sound smooth together), and some blocks if you jump too far might be a wild shape (that’s the leaps). Try “constructing” a melody sequence with the blocks laid out in a row – for example: C, D, E, G, E (this would be a melody that goes C to D to E (stepwise up), then jumps to G (leap), then comes back to E). If you have a way to hear that (like a piano), great, but even if not, you can see the pattern (mostly stepwise, one leap, then step). Rearrange blocks and see if you like the pattern it makes – does it look like a nice shape, maybe symmetrical or a little mountain shape? This is a very conceptual way, but it teaches about structure.

**6. Compare Melodies:** If you have two songs, try to compare their melodies. Is one higher than the other? Does one jump more? For a deaf learner, perhaps looking at sheet music or a simplified graph of the melodies could help – the one with more zigzags leaps more, the one that stays on lines is steadier. Even just knowing “Song A’s melody mostly stays around a few notes, Song B’s melody spans a lot of notes” gives insight. For example, compare “Twinkle Twinkle” and “The Itsy Bitsy Spider.” You might find Twinkle’s melody has a symmetric up-and-down, whereas Itsy Bitsy Spider has that distinctive bit where it goes down (the rain came down) then back up (the sun and spider up again). Recognizing these differences in shape is part of really *hearing* the melody in your mind.

**7. Use Technology:** There are some cool tools out there. Some apps can visualize sound frequencies in real-time (like an equalizer or a spectrogram). If you have access to something like that, you could play a melody and literally see a line on the screen that goes up and down with the notes. It’s like karaoke bouncing balls on steroids. This could be a fascinating way to “see” melody. Additionally, if you use something like a vibrating metronome or a device that vibrates differently with pitch, that could be interesting (though those are more specialized).

**8. Dance the Melody:** This one is super fun – you can **dance or move your body** to mimic the melody. If the melody goes high, reach your hands up! If it goes low, crouch down. If it holds a note, maybe you freeze in a pose. If it’s bouncy, you bounce. This might look like interpretive dance, but it really helps internalize the melody’s shape and energy. Kids often naturally wiggle differently to melody versus beat – you might stomp to a beat but twirl to a melody. Let your body respond. Perhaps have a friend play a simple melody on a piano and you respond with movement. This way, you’re *feeling* the melody with your whole body.

**9. Melody and Emotions Game:** Have someone play or sing different melodic phrases for you – some happy, some sad, some spooky, some angry (they can just improvise a little tune). You then guess or describe the mood. You'll start noticing, oh, the happy ones often are quicker or higher; the sad ones maybe are slower or fall in pitch a lot; spooky might wiggle in weird small ranges or use unusual intervals. You're essentially training to hear/feel the emotional language of melody.

**10. Try Creating a Simple Song:** Take a simple poem or a few words and try to make a melody for them. For example, take "I love apples" as your lyric. Say it in different ways – high voice, low voice, etc. Then choose a pattern: maybe you sing "I (medium pitch) love (higher pitch) ap- (higher) ples (lower)". Congratulations, you composed a tiny melody! It expresses something – maybe excitement about apples with that little jump then drop. Or try another: "I (start high) love (drop low) apples (medium)" – that's a different melody, maybe sounding content and calm. By doing this, you see how melodies can change the expression of even a simple phrase.

## Hearing Melody in Your Own Way

Being a young learner who is deaf or not fully hearing doesn't mean you can't enjoy melody. Many famous musicians, like Beethoven, experienced hearing loss and still deeply felt melodies through imagination and vibration. Melody is as much about patterns and feelings as it is about sound. You might "hear" a melody in your head just by understanding the pattern of notes – kind of like how you can read silently and hear the words in your mind without speaking them. With practice, you'll be able to look at sheet music or a visual representation and sort of imagine how the melody would sound.

Also, don't forget: **melody can be experienced together with others.** If you have friends or family, you can make melody a shared game. Maybe they play or sing, and you follow along by conducting or moving a scarf, and you create this connection that lets you feel the rise and fall with them. Music is often a team activity – feel the joy in that.

### Listening exercises to try with a helper:

- Have someone play two different songs and you try to tap the beat first (feeling the basic pulse), then have them highlight the melody (maybe by humming it loudly) and you wave your hand to it. Switch songs and do again. This separates beat from melody in practice.
- Put on a song with a strong beat and melody (say, a pop song with a clear singer). Hold a hand on a **woofer (subwoofer speaker)** for the bass and beat and another hand on a **tweeter (high speaker)** for the melody frequencies (or as close as you can simulate). You'll feel low thumps in one hand and perhaps something in the other. It's tricky, but it trains awareness of different frequency ranges.
- **Melody mapping:** Ask someone to draw the melody line of a song while it's playing and you watch. It's like watching a live caption of the tune. This can be fascinating – like watching a bird's flight path drawn in real time. Then you try to mimic that drawing yourself for another phrase. Compare your drawing to theirs.

Finally, remember that melody, at its core, is about enjoying the **tune**. It's the part of music that often makes us want to laugh, cry, or sing along. Even if you can't literally hear it, you can feel its presence by the way it moves and the way it makes others feel. Over time, you will train your inner ear – a kind of *musical imagination* – to hear melodies in your head and heart. It's like learning to read lips or sign; you're learning the language of melody through visual and tactile cues.

**By learning how melody behaves, you'll also learn how to create it.** You'll know that if you want a gentle lullaby melody, you keep it narrow and smooth; if you want a fun jumpy melody, you throw in a

leap or an unexpected high note; if you want a sad melody, you might let it drift downward at the end. You can build your own little tunes and test them out on an instrument or with a friend's help. Maybe one day you'll compose a song even if you never hear it with your ears – you'll know it through patterns and vibrations, and others will hear it and think it's beautiful.

**Summary:** The melody is the singing voice of music – it moves up and down, telling a story without words. You can find it by following the rise and fall of notes, by feeling it in vibrations, and by noticing how it stands out from the steady beat and deep bass. Use your eyes, your hands, your whole body to trace the melody's path. Notice how it makes you feel and how it changes. With practice, you will recognize melodies in any song and understand what makes them special. And best of all, you'll be able to **listen for the melody** whenever music plays, picking out that friendly musical voice and maybe even humming along in your own way. Melody is like a friend in music – once you find it, you can follow it, enjoy it, and eventually create your own for others to enjoy. Happy “melody hunting” and music making!

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