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Rajabhat University

A pair of white over-ear headphones is positioned on the left side of the slide. The headphones have a white headband and large, padded ear cups. A white cable is attached to the bottom of the right ear cup and extends towards the bottom right of the slide.

WESTERN MUSIC ANALYSIS AND COMPOSITION

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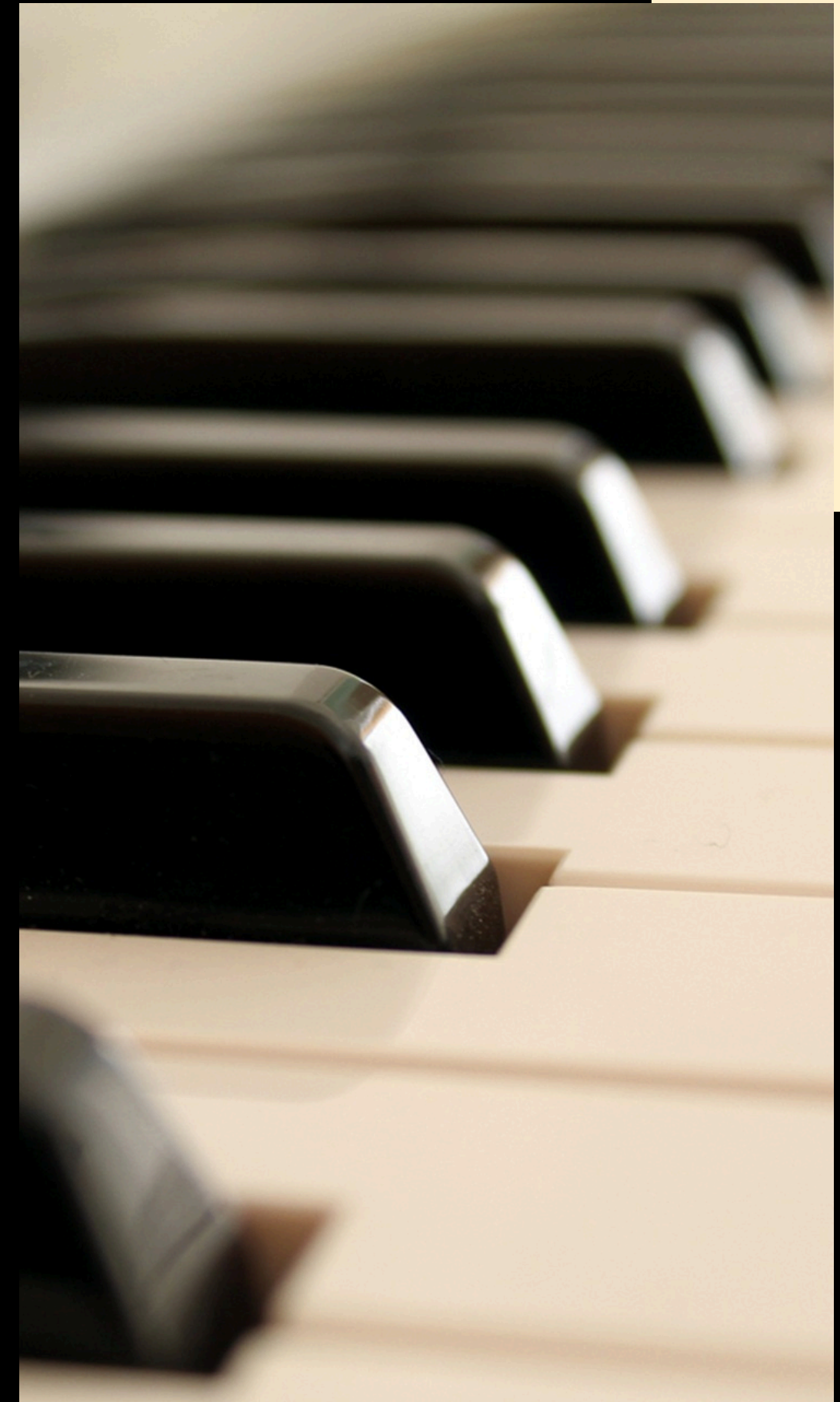
PRINCIPLE OF WESTERN MUSIC ANALYSIS

Analysis refers to the process of breaking something down into its components in order to study each part and understand the relationships among them, leading to conclusions that can be applied in practice. Musical analysis, therefore, is the process of breaking down the elements of a piece of music into various aspects—such as theory, form, and structure—to study the interrelationships among these aspects and to draw conclusions that can be applied in different contexts, such as musical performance or composition.



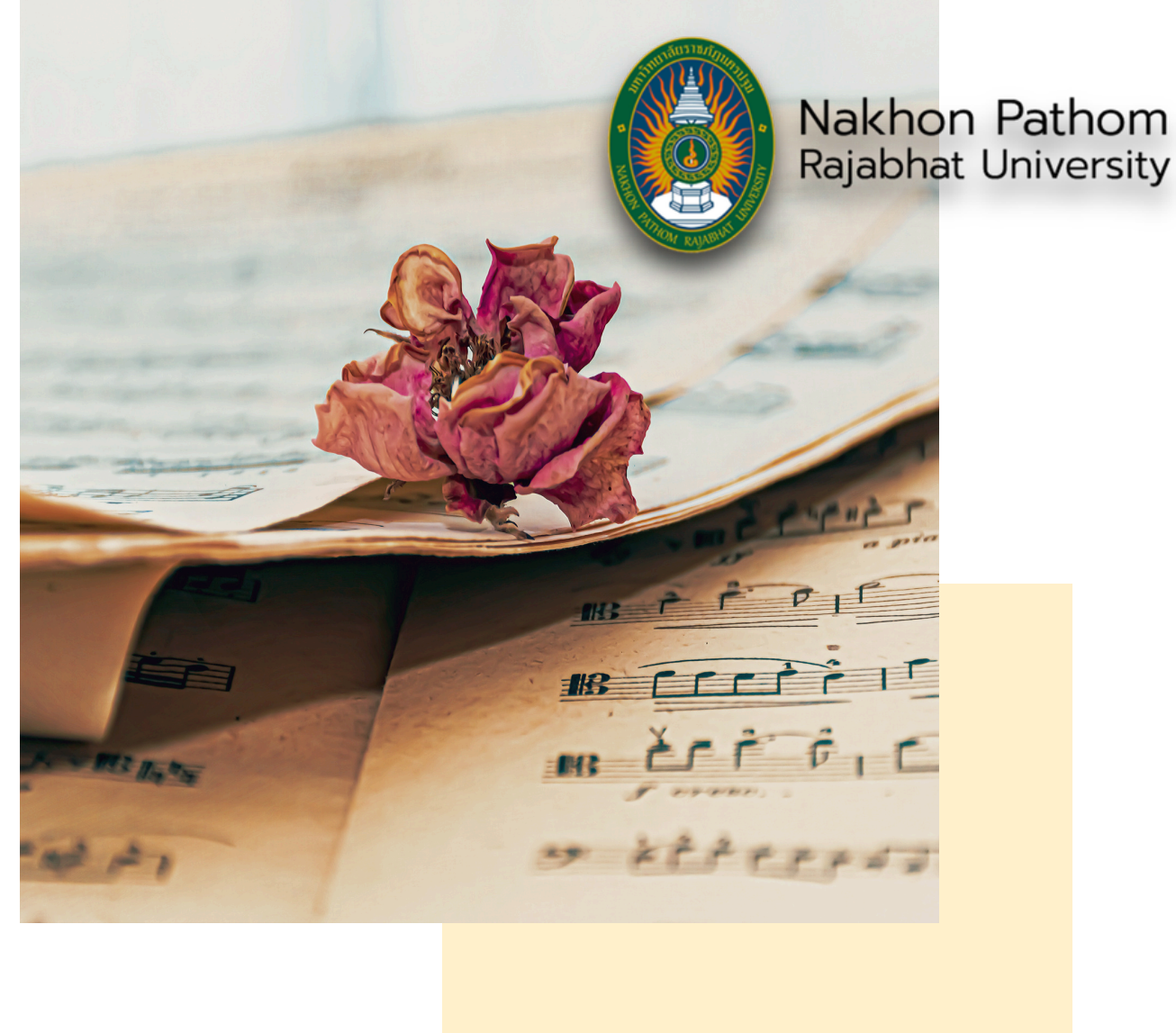
1. MELODIC ANALYSIS

Melody is a sequence of pitches arranged in a meaningful order, each note having both pitch and rhythmic duration. Melody cannot exist without rhythm, and both are represented by musical notation on the staff. A good melody is self-contained, balanced, expressive, and memorable. The movement of a melody, called melodic motion, depends on intervals—the distance between consecutive notes—which determine the direction (upward or downward) and overall contour of the tune





1.1 MELODIC STRUCTURE



Pitch

Pitch is the highness or lowness of sound, determined by vibration frequency. Faster vibrations produce higher pitch, while slower vibrations produce lower pitch. Pitch variation is essential for meaning in speech and for the existence of music.

Rhythm

Rhythm consists of beat and rhythmic melody. The beat provides a steady pulse that determines tempo, while rhythmic melody comes from note values and shapes the timing of the melody itself.



1.2 MELODIC PROGRESSION

The progression of a melody is the movement from one note to another. The amount of movement is measured by counting the interval. It is divided into 2 motions.



1. Conjunct motion

Conjunct motion is melodic movement in which one note moves to the next by a second interval, including repeated notes (unison) or a perfect first.

2. Disjunct motion

Disjunct motion refers to melodic movement by leaps. Such leaps are often preceded or followed by stepwise motion in the opposite direction to create balance. When several leaps occur consecutively, the notes are usually part of a chord and appear in a broken-chord or arpeggio form.



1.2 MELODIC PROGRESSION

1. Conjunct motion



1.2 MELODIC PROGRESSION

2. Disjunct motion



1.3 MELODIC DIRECTION

Observing the direction of a melody requires viewing it broadly across the entire musical phrase in order to clearly identify its overall contour. The direction of a melody can be divided into three types: ascending, descending, and static.



Ascending direction



Descending direction



Static direction





1.3 MELODIC DIRECTION

Ascending direction



1.3 MELODIC DIRECTION



Descending direction





1.3 MELODIC DIRECTION



Static direction



1.4 RELATIONSHIP OF MELODIC DIRECTIONS

For two-part melodies, once the direction of each melodic line is identified, it is possible to analyze how the two lines move in relation to each other. The relationship between the two melodic lines can be classified into three types as follows:



Parallel (or Similar) Motion



Contrary Motion



Oblique Motion



1.5 Counterpoint

Counterpoint is the art of combining independent melodic lines that work together harmonically, creating polyphonic music. It is an essential musical principle used in composition, ear training, and ensemble performance to recognize multiple simultaneous lines. Counterpoint often appears as a secondary melody that supports the main melody, especially near pauses or phrase endings.



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2. RHYTHM ANALYSIS



Beat

Beat refers to the steady, countable pulse in music, including strong, weak, and accented beats within a measure.

Rhythm

Rhythm is the pattern of note durations and rests that shapes how sounds and silences are organized in a melody.

Tempo

Tempo describes the speed of the music, such as slow, moderate, or fast, and how it may change throughout a piece.

Meter

Meter defines the underlying organization of beats into repeating patterns of strong and weak pulses, such as duple or triple.

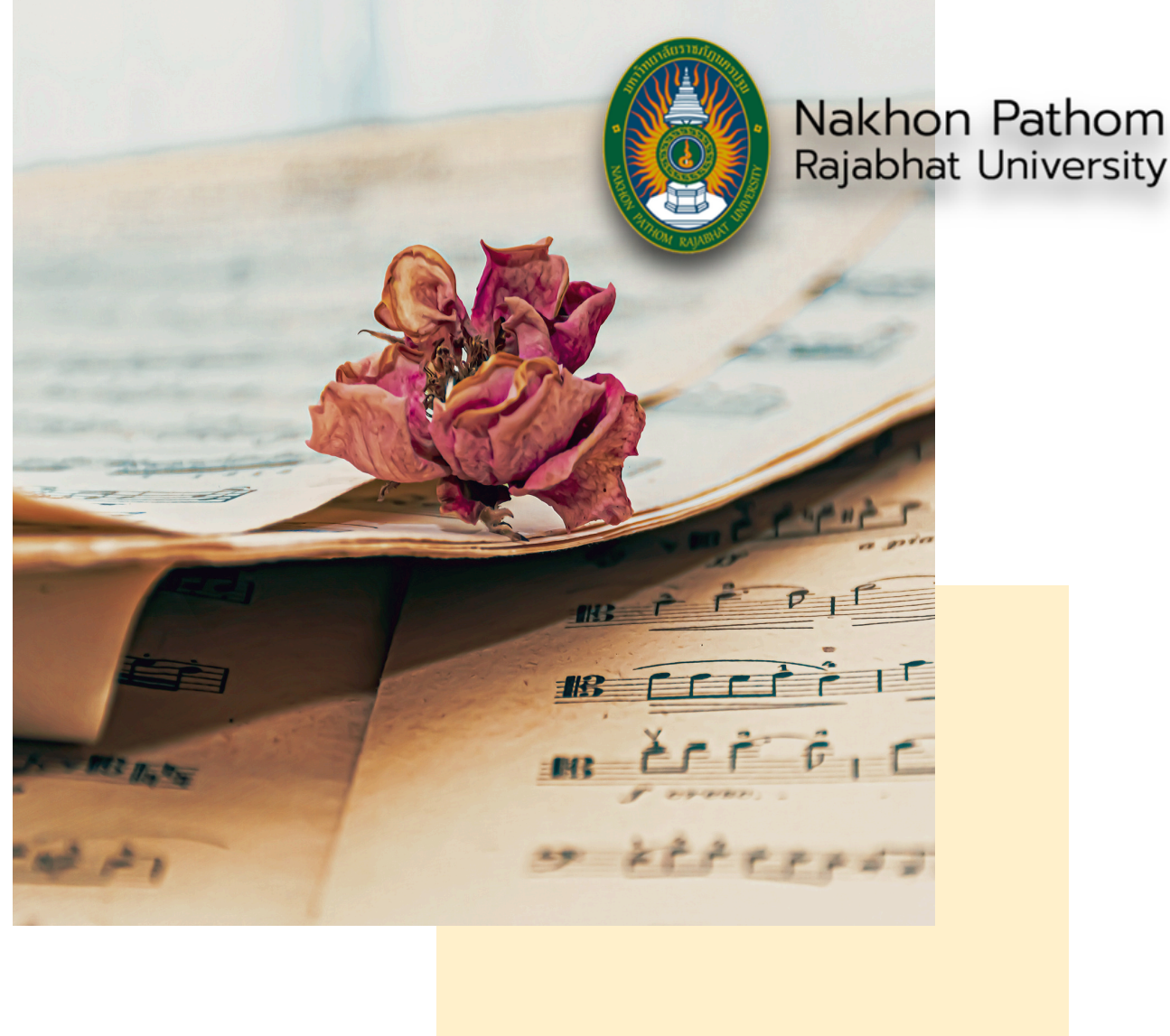
Time Signature

The time signature shows how many beats are in each measure and how those beats are grouped and accented.



3. HARMONY ANALYSIS

3.1 MUSICAL TEXTURE



Monophonic Texture

A texture consisting of a single melodic line without harmony. This is the simplest and earliest form of musical texture found in all cultures. It features one melody performed by a soloist or a group in unison.

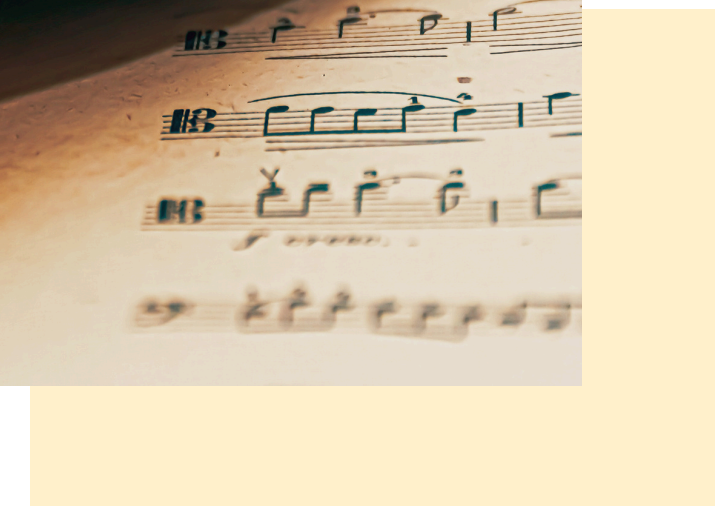
Polyphonic Texture

A texture consisting of two or more independent melodic lines, each with its own importance and individuality, yet blending harmoniously when performed together. Polyphonic texture evolved from chant, which was originally monophonic. Later, an additional melodic line was added, typically moving in perfect fourths or fifths parallel to the chant. This technique was called organum, marking the beginning of polyphonic harmony.



3. HARMONY ANALYSIS

3.1 MUSICAL TEXTURE



Homophonic Texture

A texture characterized by one principal melody supported by chordal accompaniment. In such compositions, the melody usually occupies the highest register, although it may occasionally appear in a lower voice. Even though there is only one main melodic line, the accompanying chords play an equally vital role. The melody progresses horizontally, while the supporting harmonies move vertically, creating a unified yet layered sound.

Heterophonic Texture

A texture featuring multiple melodic lines that are variations of the same melody, all equally important. The term heteros comes from Greek, meaning "different" or "varied." This texture results from the blending of simultaneous melodic variations a distinctive form of harmonic combination.

3.2 INTERVALS

There are five main types of intervals:

Perfect interval (P)

Major interval (M)

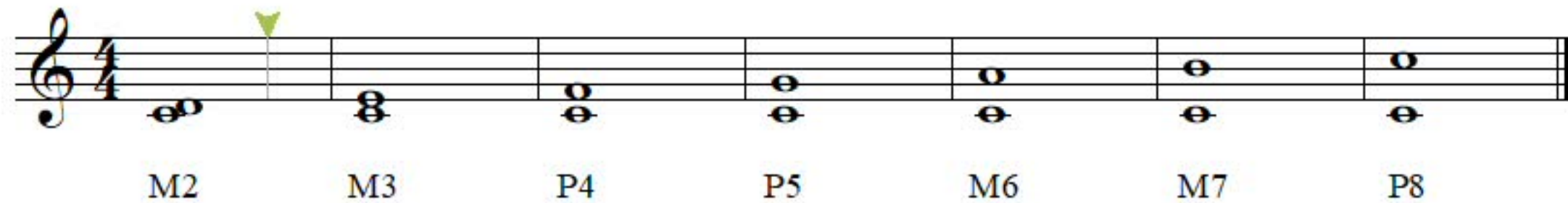
Minor interval (m)

Diminished interval (d)

Augmented interval (A)



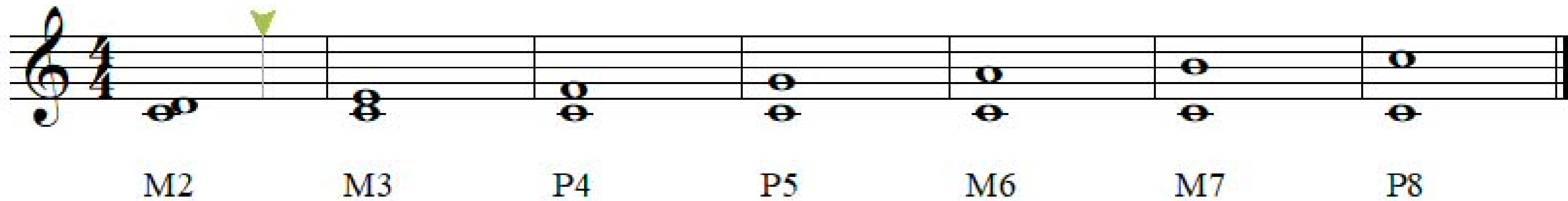
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3.2 INTERVALS



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3.3 Chord

Major Triad

Consists of a major third and a minor third stacked upward.

Example: C–E is a major third, and E–G is a minor third.

Minor Triad

Consists of a minor third and a major third stacked upward.

Example: C–E $\flat$ is a minor third, and E $\flat$ –G is a major third.

Augmented Triad

Consists of two major thirds stacked upward.

Example: C–E is a major third, and E–G $\sharp$ is a major third.

Diminished Triad

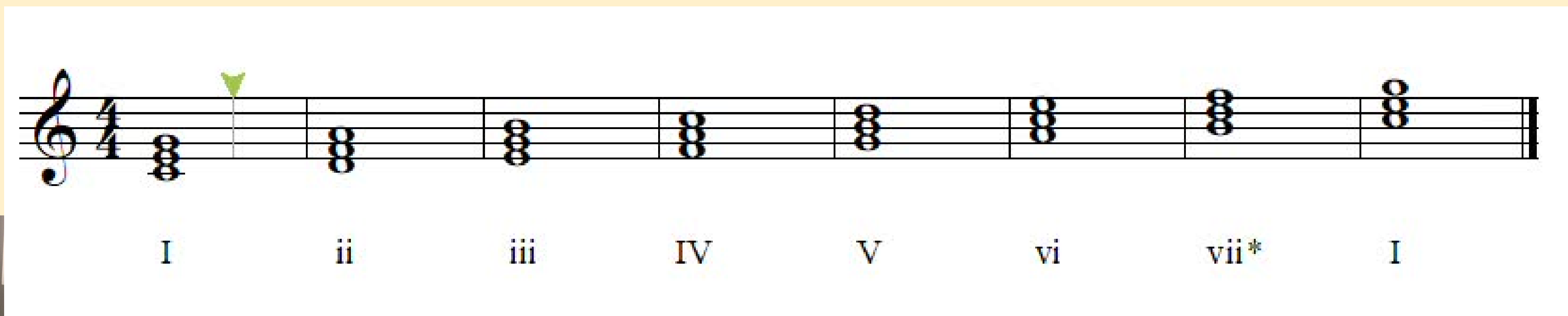
Consists of two minor thirds stacked upward.

Example: C–E $\flat$ is a minor third, and E $\flat$ –G $\flat$ is a minor third





3.3 Chord



A musical staff in 4/4 time, C major key, showing the diatonic chords. The staff contains eight measures, each with a chord symbol below it. A green heart icon is placed above the first measure. The chords are: I (C major), ii (D minor), iii (E minor), IV (F major), V (G major), vi (A minor), vii* (B diminished), and I (C major). The chords are represented by their standard musical notation: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), A minor (A-C-E), B diminished (B-D-F), and C major (C-E-G).

Measure	Chord
1	I
2	ii
3	iii
4	IV
5	V
6	vi
7	vii*
8	I



1. Tension Chords

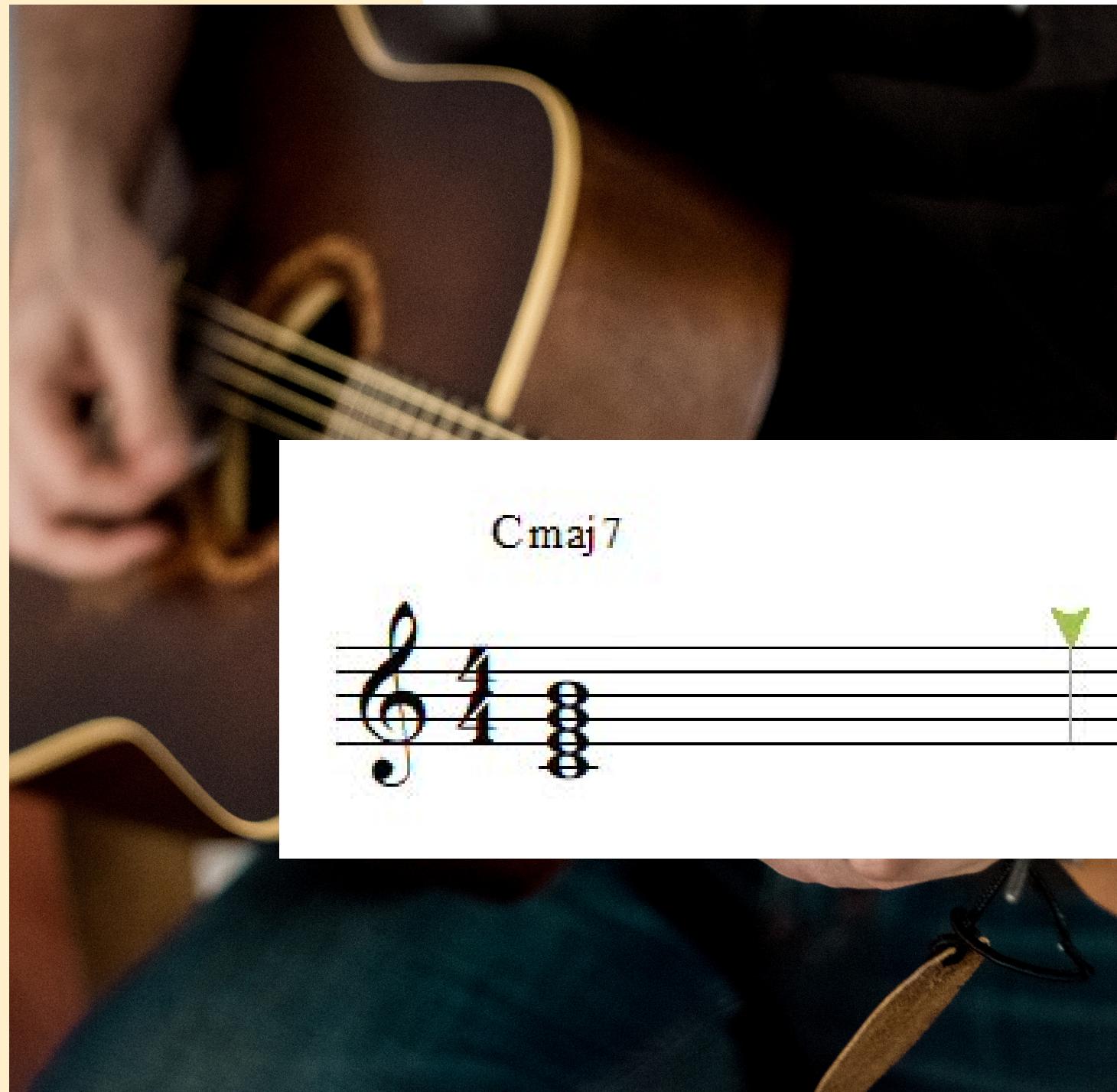


A tension refers to a sense of musical tension or dissonance. A tension chord is therefore a chord that creates this tension by adding extra notes to a triad — these can be any notes, as long as the chord is built upon a triadic foundation. Adding notes expands the chord's sound, making it richer and thicker. This inevitably introduces dissonant intervals such as seconds.

1. Tension Chords



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Cmaj7



Cmaj9



2. Chord Progression



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A chord progression refers to the movement from one chord to another. There are several common types of progressions:

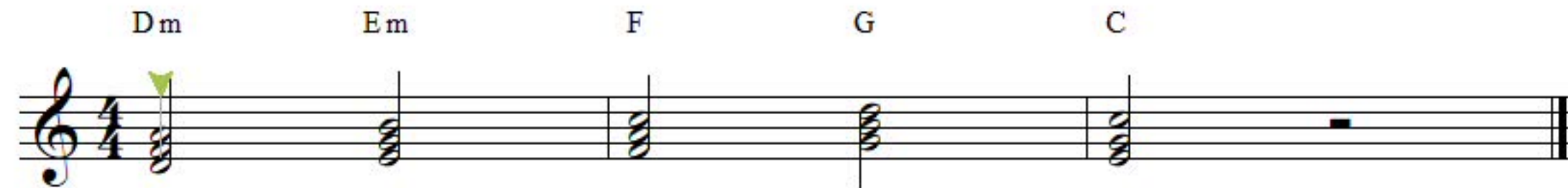
2. Chord Progression

A chord progression refers to the movement from one chord to another. There are several common types of progressions:



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2.1 Scale-based Progression



2. Chord Progression

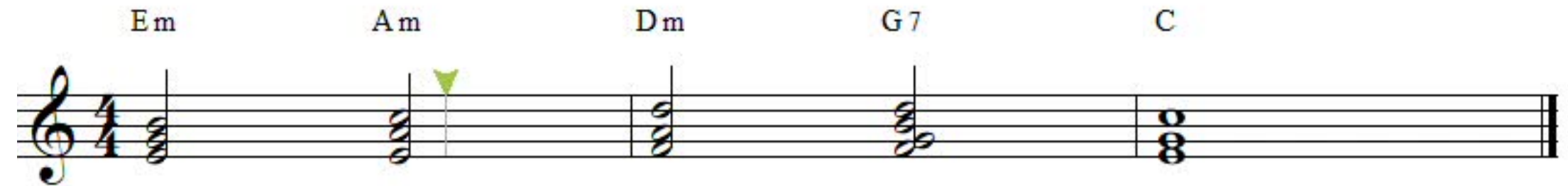
A chord progression refers to the movement from one chord to another. There are several common types of progressions:



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2.2 Dominant Progression





4. CONCLUSION

Musical analysis is the process of examining music by breaking it into components to understand their relationships and apply the findings. It focuses on four main elements: melody, rhythm, harmony, and sound. Melody combines pitch and rhythm; rhythm includes patterns, tempo, meter, and time signature; harmony involves simultaneous notes analyzed through texture, intervals, and chords; and sound relates to frequency, timbre, and intensity.



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