

# MEMORABLE MELODIES

## *through* MOTIVIC MASTERY

### DETAILED TABLE OF CONTENT

## PART I: FOUNDATION CONCEPTS

*In these first two short lessons, many concepts are presented to set the stage for every lesson of the course.*

### LESSON 1: WHAT IS MEMORABLE

*Writing something memorable means it should be easily memorized by your listener. With that in mind, this lesson covers some essential concepts for you to approach while writing or to critique and adjust your own writing.*

#### THIS LESSON INCLUDES

- Clearly defining concepts to make something memorable, including music of course
- Explaining information density in music
- Alain's rule of thumb regarding complexity and repetition
- My world-famous phone number analogy

### LESSON 2: DEFINING THE MOTIVE

- Defining the motive and how it is used
- How unique should the motive be?
- How long should a motive be?
- A few Gestalt principles
- The most important concept when creating a motive
- The "Motivic String" to create phrases - a visual representation
- Visual representation of what is not memorable
- Introduction to basic development techniques

# PART II: MOTIVIC CONSTRUCTION & DEVELOPMENT

## IN SINGLE MOTIVE MELODIES

### LESSON 3: MOTIVIC CONSTRUCTION & BASIC DEVELOPMENT

*Starting our journey of motivic development, this lesson introduces basic concepts of motivic construction and basic development techniques through an iconic melody. Everything in this course is paced to introduce elements of increasing complexity, every lesson building on the previous one.*

#### THIS LESSON INCLUDES

- Motivic construction technique concepts
- Understanding grouping and contour
- How to analyse motivic features
- First motivic development techniques **based on how people actually listen**
- What features are present in the most memorable motives
- The role harmony plays in writing memorable melodies
- How scale degrees guide a tune

### LESSON 4: PUTTING INTO PRACTICE

***"It's not because you have seen it that you can do it".** Every ScoreClub.net course gives precise exercises for maximum assimilation and application of the material, and this is no different. Mastery of the tools is the goal so that they become a natural part of your musical language and increase your creative powers and depth of imagination.*

*The approach to practice laid out comes from my own work for myself and years of private teaching. You will then apply this to every subsequent lesson in the course.*

#### THIS LESSON INCLUDES

- Clear steps to methodically apply the content of each lesson to build your skills
- The steps show you how to fully explore a motive and lead to building phrases
- The mindset taught lead to assimilation of the material, developing your own voice and building good creative work habits. (From Roger Von Oech's books on creativity.)
- **Real-time on-screen writing example** to show the steps to take for every lesson from start to end, with commentary on the process as I work

### LESSON 5: MOTIVIC DEVELOPMENT CONTINUED

*This lesson builds on the previous lessons, reinforcing previous concepts and techniques through some of the most iconic and memorable melodies ever penned. Many examples are looked at in order to see a variety of possible applications of the concepts.*

(Lesson 5 cont'd)

**THIS LESSON INCLUDES**

- Identifying and breaking down a motive
- Reinforcing previous concepts and techniques
- Adding new concepts
- How rhythm is important to certain types of motivic design
- Demonstrating how to break down and understand motivic construction
- Harmony and being memorable
- All techniques are presented to be flexible and enhance and guide creativity rather than limit it by being too dogmatic.

## LESSON 6: **MORE MOTIVIC DEVELOPMENT**

**More motivic development techniques with single motive construction**

*Reinforcing previous concepts and seeing different applications and how frequently the concepts are used in classic tunes. Includes how modern masters apply these techniques.*

**THIS LESSON INCLUDES**

- Motivic contour
- More advanced motivic development techniques
- The power of labels
- More thoughts on the creative process

# PART II: **GUIDE TONES**

## LESSON 7: **INTRODUCTION to GUIDE TONES**

*Once you have a grasp of basic motivic development procedures as seen in the previous lessons it is time to organize them over the course of a phrase through guide tones!*

**THIS LESSON INCLUDES**

- Defining the guide tone
- Features of guide tones
- How to recognize and analyse guide tones
- Starts with more straightforward examples (more complex ones in next lesson)
- Techniques to make guide tones *audible* and not just exist on paper
- Examples from iconic melodies to show different approaches and applications
- Creating inevitable sounding melodies

## LESSON 8: GUIDE TONES PART II

*Looking at different approaches and applications of guide tones while reinforcing concepts seen in previous lesson. Looking at classic tunes from various time periods.*

### THIS LESSON INCLUDES

- Further applications of guide tones
- Reinforcing previous concepts
- Guide tones as intrinsic part of motivic construction
- Broken lines of guide tones

## LESSON 9: APPLYING GUIDES TONES & THE THOUGHT PROCESS

*Clear steps on how to develop your skills at writing with guide tones. We revisit some of the melodies previously covered, but this time getting into the mind of the composers and seeing how the decisions were made.*

### THIS LESSON INCLUDES

- Thinking about what the composers of famous melodies would have thought when writing
- On using the two parts of your brain when writing
- Two unique and clearly defined practice approaches to achieve fluency and mastery over guide tones
- On-screen real-time demonstration of the practice process (completely unprepared)
- Insights into my own creative process as I work

# PART III: MORE MOTIVIC CONSTRUCTION & DEVELOPMENT

## LESSON 10: TWO MOTIVE & TWO PART MOTIVE CONSTRUCTION

*Up until this point the course has been structured around single motive phrase construction. Many classic pieces have been written with a single motive. But there are other approaches to melody writing of course, and here we look at phrases with two motives and two-part motives. These lessons are designed to build on what we know as well as reinforce concepts seen before.*

### THIS LESSON INCLUDES

- What the difference is between a two motive construction and motivic splitting
- What approach to take during composition
- Long range awareness of high notes
- Reinforce previous concepts, but focus on new ideas
- Classic tunes from different time periods including how those two motive writing is used by contemporary composers
- Total of 8 classic tunes covered to show a wide variety of applications
- More insider thoughts on the creative process and how to build your musical language

## LESSON 11: MOTIVIC INTERLOCKING

*We have covered motivic construction using clear grouping. In this lesson we explore another important category of motivic phrase building. As with all lessons, we build on previous lessons, seeing many of the concepts covered before and reinforced here yet again as we add new elements and approaches to your arsenal.*

### THIS LESSON INCLUDES

- How very short generic motives can be strung into very recognizable tunes (if your name is Mozart, Bach, Beethoven or Chopin that is...)
- How this construction method is used in various types of melodies, from slow to fast tempo
- Continues building on the techniques seen
- Practice steps given for maximum retention and application

## LESSON 12: SEQUENCING

*Patterning is one of the fundamental aspects of Gestalt ideas we have covered. Previously we have made transposition a flexible concept to adapt to the development techniques seen and your creative needs. It's time for sequencing now, but for melodies...*

### THIS LESSON INCLUDES

- Sequences of various lengths
- Sequences in various parts of the phrase
- How sequences are goal oriented and effective means of leading to a cadence
- Baroque type melodic/motivic sequencing
- Flexible view on motivic sequencing
- Full melodic phrase sequencing
- Looking at contemporary film melodic application (sequences are not just for baroque writing)

## LESSON 13: LOOSE ENDS

*In this short final video lesson we go over some old and new tunes that explore a few concepts that couldn't fit elsewhere.*

- Exact Repetition and musical form
- Addition of non-motivic elements
- Motives without rhythmic design
- Splitting very short motive
- Morphing a motive into something new for B phrase
- Creating contrast with repetition

## LESSON 14: CLOSING THOUGHT & FURTHER STUDY

*Some thoughts on what to do next and a list of melodies to continue your study with the skills and tools you learned.*