



SPECIAL PUBLICATION



February 1991

Basic Music (Navy)

NAVEDTRA 12013

Although the words “he,” “him,” and “his” are used sparingly in this course to enhance communication, they are not intended to be gender driven or to affront or discriminate against anyone.

PREFACE

Special Publications (SPs) are manuals or catalogs that provide information of general benefit and career development. SPs have **no** associated assignments or tests.

Basic Music (Navy) provides a basic reference on media, form, and conducting as it relates to the Navy musician. This SP is available **ONLY** in electronic Portable Document Format from the following web site: <http://www.advancement.cnet.navy.mil>

Refer questions about this SP to:

COMMANDING OFFICER
SCHOOL OF MUSIC
ATTN TRAINING OFFICER
1420 GATOR BLVD.
NORFOLK VA 23521-2617

DSN: 253-7509
COMM: (757) 462-7509
FAX: DSN 253-4836/COMM (757) 462-4836

Provided by
NAVAL EDUCATION AND TRAINING
PROFESSIONAL DEVELOPMENT
AND TECHNOLOGY CENTER

Sailor's Creed

“I am a United States Sailor.

I will support and defend the Constitution of the United States of America and I will obey the orders of those appointed over me.

I represent the fighting spirit of the Navy and those who have gone before me to defend freedom and democracy around the world.

I proudly serve my country's Navy combat team with honor, courage and commitment.

I am committed to excellence and the fair treatment of all.”

CONTENTS

APPENDIX	Page
D. Form in Music with List of Terms	AD-1
E. Media	AE-1
F. Conducting for Instrumentalists	AF-1

APPENDIX D

FORM IN MUSIC WITH LIST OF TERMS

IN GENERAL

Beyond considerations of melody, rhythm, and harmony in music is the concept of musical form or structure. Form is the way in which a composer organizes what he has to say in a manner which will make it possible for the listener to understand the music, especially if the composition is longer than a minute or so.

Musical form depends upon unity and variety: unity to impress the listener that the music is organized, meaningful sound rather than nonsense; and variety, to sustain interest, to relieve boredom, and to provide contrast.

Unity is achieved by repetition, either exact or modified, of a musical idea. Variety comes about by using new material, or by using the original musical idea in such a transformed manner that the transformation itself gives contrast.

Repetition is two-fold: (1) the repetition of a short motive used in such a way as to build phrases, and (2) repetition of the phrases themselves, or of larger parts of the composition.

The motive. As used by most significant composers, the motive is a short, meaningful melodic fragment which contains, in essence, the musical idea of the whole composition.

Qualities of a motive. The significant aspects or qualities of the motive, and the way in which these qualities may be varied include the following:

1. The notes themselves. They may be varied by changing the order (a-b-c-d becomes b-a-c-d, b-a-d-c, etc.); by extension (a-b-c-d becomes a-b-b-c-d, a-a-b-c-d-d, etc.); by contraction (a-b-c-d becomes a-b-c, b-c-d, a-b-d, etc.); by extension and contraction (a-b-c-d becomes a-b-b-c, etc.)

2. The intervals. These include the melodic intervals making up the motive, and in addition the interval from the lowest to the highest note and the interval from the first to the last note. These may be varied by changing the quality (c-g, a perfect fifth, becomes c-g flat, a diminished fifth); by changing the size (c-f, a fourth, becomes c-a, a sixth); or by inversion (c-e becomes e-c). If successive changes are used, systematically increasing or decreasing the interval, but always in the same direction, one can speak of "developing" the interval.

3. The melodic curve. In general, a motive may go up, down, or zig-zag. The direction of the melodic curve may be changed by contrary motion (c-e-g-a becomes g-e-c-d) or by the use of retrograde (reverse) motion (c-e-g-a becomes a-g-e-c).