

- c. Some scale members have strong melodic pulls toward another member lying usually a half step away. Such **tendency tones** create an important tension, but they also should have their tendency resolved. The most important tendency tone is the leading tone, which should ascend by step to $\hat{1}$, except when $\hat{7}$ is part of the descending melodic line $\hat{1}-\hat{7}-\hat{6}-\hat{5}$.
 - d. They lead to a change of direction in order to fill in at least some of the musical space that was created by the leap (not essential in the case of skips of a third, but mandatory with larger leaps, such as a fifth). An aesthetic bonus is to prepare a leap by a change of direction (in addition to following a leap with a change of direction). Change of direction by step before and after a leap, called the **law of recovery**, is considered an important characteristic of good melody.
 - e. You may use two skips in a row if they are both thirds and you change direction after the second skip.
4. Avoid repeated notes and repetitive patterns, or *sequences* (for example, $\hat{1}-\hat{2}-\hat{3}$, $\hat{2}-\hat{3}-\hat{4}$, $\hat{3}-\hat{4}-\hat{5}$). Because such patterns result in a highly predictable melody (and perhaps even loss of listener interest), it is best to restrict the use of such patterns to one repetition.
 5. Aim for a logical shape. An arch is commonly created by a melody that slowly rises to a single high point, or **melodic climax**, and then returns to the starting point. There should only be one such climax in your melody. Since climaxes take time to build and diminish, they usually occur about midway through the melody. It is an aesthetic bonus to lead to and from the climax pitch by step rather than by leap.

Example 3.21 illustrates that even the main tune from an instrumental *presto* movement embodies the basic tenets of good melody. The movement opens with a stepwise descent in the melody past $\hat{1}$, to $\sharp\hat{7}$, followed by change of direction, which satisfies the need for the leading tone to resolve to the tonic and to balance the falling motion with rising motion. Note that this ascent leads back to $\hat{3}$, but not as an arrival; instead the line falls to $\hat{2}$, a half step below $\hat{3}$, in exactly the same way that the line turned on $\hat{7}$ and rose to $\hat{1}$ in mm. 2–3. Mozart then dramatically pushes the line higher, first to D and then to F, the climax of the melody. Note that after the leap to D, the line changes direction and falls to C, thus balancing the leap with a contour change. Further, the climax on F is followed by a stepwise descent to the melodic cadence on B ($\hat{2}$), which leaves the listener hanging, waiting for a resolution to $\hat{1}$. Mozart repeats the melody from mm. 1–4 in mm. 9–12, but then immediately dramatically leaps to F without the intermediary skip through B, from which he descends again by step, this time closing strongly on the expected A ($\hat{1}$).

EXAMPLE 3.21 Mozart, Sonata in A minor, K. 310, *Presto*

Presto