

## Melodic Ornamentation Assignment

In the spirit of Berio's *O King*, write a melody based on a very simple line. Most importantly, remove any emphasis on rhythm and indirect linearity so the line moves gradually and indirectly towards its goal. Additionally, while there will be a main, structural set of notes to follow,

for example, taking a dorian scale:

**D → E → F → G v A → B → C → D**

interject decorative, non-structural notes in between that obscure the main path (shown as lowercase "x,y,z, etc.", parenthetical notes below).

**D** (x, y, z) **E** (x, y, z, x) **F** (x, y, z, x, y) **G** (x, y, z, x, y, z) **A** (etc.) **B** (etc.) **C** (etc.) **D**

In this example, each ornamental interjection becomes longer, but that is just one way to control the decoration.

Furthermore, even with the interjections, you don't have to go from **D** straight up to **D**. Go from **D** up to **A**, then fall back down to **E**, then work up to **D**. That makes the overall trajectory ascending, but with a more interesting, indirect path.

Lastly, each "big"/structural note could have a different duration in order to obscure the sense of rhythm. Or the articulations could arrive sooner and sooner to give a sense of gradual acceleration towards the climactic goal. (see accompanying example).