

9

MELODY

Intervals from the
Dominant Seventh Chord (V^7);
Other Diatonic Intervals of the Seventh

RHYTHM

Simple and Compound Meters

The dominant seventh chord is a four-note chord: the dominant triad plus an additional minor seventh above its root. Of all the possible intervals from this chord, these have not previously been presented:

Root up to seventh or seventh down to root = minor seventh (m7)

Third up to seventh or seventh down to third = diminished fifth (d5), or tritone¹

Seventh up to third or third down to seventh = augmented fourth (A4), or tritone

Chord members: R 3 5 7 R R 7 3 7 7 3

F: V^7 m7 d5 A4

Solfège: sol ti re fa sol

Scale degrees: $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ $\hat{5}$

The musical notation shows a treble clef with a key signature of one flat (Bb). The notes are F2, C3, G3, and Bb3. The intervals are labeled as m7 (F to Bb), d5 (C to Bb), and A4 (Bb to C).

Actively imagining the sound of the V^7 chord will make these dissonant leaps much easier to sing.

¹The term *tritone* refers to an interval composed of three whole steps—technically an A4. Because the d5 is enharmonic with the A4, it is also frequently described as a tritone.

Section I. The complete dominant seventh chord.

In this section, successive chord tones outline a complete four-note V⁷ chord or the near-complete V⁷ chord (chord members R-5-7 or reverse), all utilizing only the intervals of the major third, the minor third, and the perfect fifth.

9.1 *Lively* *f* *v⁷* *Germany*

9.2 *Allegro* *mf* *f* *Germany*

9.3 *Menuet* *Mozart, Cassation, K. 99* *Fine* *D.C.*

9.4 *Allegretto* *f* *p* *France*

9.5 Allegro moderato Canada

p

f

9.6 Andante $\text{♩} = 58$ Fauré, *Les Berceaux*

pp

cresc.

f

p

9.7 Allegro Germany

mf

f

Section 2. The interval of the minor seventh: $\hat{5}$ up to $\hat{4}$ or reverse.

9.8 Moderato Memel

mp

9.9 Allegretto Mozart, Symphony No. 39, K. 543

9.10 Allegro Germany

9.11 Allegretto England

9.12 Animé France

9.13 *Andante* Germany

p *mp*
p *pp*

9.14 Haydn, Divertimento

Fine
D.C.

9.15 *Allegro* France

mf *Fine*
f *D.C.*

9.16 *f* Mexico

♩ = One beat

f

Three staves of musical notation in treble clef, key of G major. The first staff has a dynamic marking of $\lt; ff$. The second staff has a dynamic marking of f . The third staff has a dynamic marking of mf .

9.17 Canon for 4 voices England

Musical notation for Canon for 4 voices, England. It consists of two staves in treble clef, key of G major, 4/4 time. The first staff is labeled '1' and the second '2'. The second staff is also labeled '3' and '4'.

9.18 Canon for 3 voices Germany

Musical notation for Canon for 3 voices, Germany. It consists of two staves in bass clef, key of G major, 3/4 time. The first staff is labeled '1' and the second '2'. The second staff is also labeled '3'.

9.19 Canon for 4 voices Mozart

Musical notation for Canon for 4 voices, Mozart. It consists of four staves in bass clef, key of G major, 4/4 time. The staves are labeled '1', '2', '3', and '4'.

Section 3. The interval of the tritone.

9.20 *Andante* Ohio
f *Fine*

9.21 *Moderato* Germany
p *Fine* *mf* *D.C.*

9.22 *Andante* Poland
mp *mf* *mf*

9.23 *Lento* Mexico
p 1. 2.

9.24 Moderato ma con moto Poland

mf

p *mf* *sfz*

sfz *sfz* *f*

9.25 Allegro con spirito Sweden

mf

p

mf

9.26 Allegro Mexico

When a melody seems to be woven from different strands in distinct registers (often described as a *compound melody* or *polyphonic melody*), it is usually best to focus on the continuity of the various strands rather than on the large intervals that separate them. For instance, in melody 9.27, the C in measure 4 is approached by a m7 leap, but we may prefer to think of C as coming from the B in measure 1 and returning to that same B in measure 4. Similarly, it is easier to think of the C in measure 5 as connecting the B in measure 4 to the B in measure 6 rather than focusing on the more local A4 leap from F# within measure 5.

9.27 Mutig Germany

f *mf*

9.28 Nicht schnell Schumann, *Blondels Lied*, Op. 53, No. 1

p *f* *dim. e rit.* *p a tempo* *pp*

9.29 Allegro ma non troppo Germany

mp *mp*

f *mp* *f*

mp

9.30 Allegretto e marcato Germany

f *f*

p *p*

f *f*

Section 4. Other uses of diatonic intervals of the seventh.

How might we most easily find the F in measure 2?

9.31 *Allegretto* Mozart, String Quartet, K. 428

f *1* *2*
m7

9.32 *Lightly* England

mf
p cresc. *mf*
cresc. *mf* *5 6*
m7

9.33 *Allegro* Haydn, Piano Sonata in E♭ Major (1780)

f

9.34 *Allegro* Haydn, Piano Sonata in C Major (1791)

p

9.35 *mf* Louisiana

♩. = 1 beat *mf*

9.36 Canon for 3 voices Purcell

9.37 Adagio Rachmaninoff, Symphony No. 2

Section 5. Structured improvisation.

►► Complete this melody using notes from the tonic triad and dominant seventh chord (as indicated below each bracket). Restrict yourself to rhythmic values no shorter than an eighth note.

9.38

►► Complete this melody using elaborations of the tonic triad and dominant seventh chord (as indicated below each bracket). Use any combination of $\frac{1}{8}$, $\frac{1}{4}$, and $\frac{1}{2}$ that fits the meter.

9.39

►► Complete this melody as indicated below each bracket. Include at least one leap of a minor seventh (between $\hat{5}$ and $\hat{4}$, either ascending or descending) both in measure 2 and in measure 5. Restrict yourself to rhythmic values no shorter than an eighth note and no longer than a half note.

9.40

10

RHYTHM

The Subdivision of the Beat: The Simple Beat into Four Parts, The Compound Beat into Six Parts

RHYTHMIC READING, SIMPLE METERS

In simple meters, the beat may be subdivided into four parts. Three illustrations appear below.

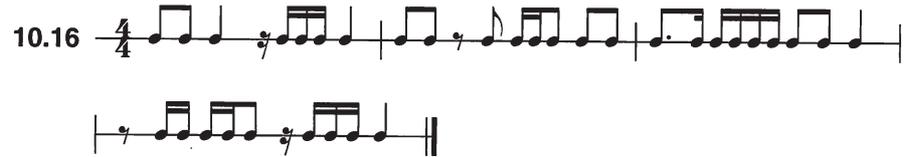


There are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section I. Preliminary exercises, simple meters.

Following are three groups of patterns, one each for the subdivisions of the ♩, ♪, and ♪ notes. Select first the group under the heading “♩ = 1 beat.” Read each line in the group, repeating without interrupting the tempo until you have mastered it. Continue in like manner with the following line. When you have completed all the lines, skip from one line to any other line, as directed or as chosen, without interrupting the tempo. Continue with each of the other two groups in this same manner.

10.15 $\frac{3}{4}$ 

10.16 $\frac{4}{4}$ 

10.17 $\frac{2}{4}$ 

10.18 $\frac{4}{4}$ 

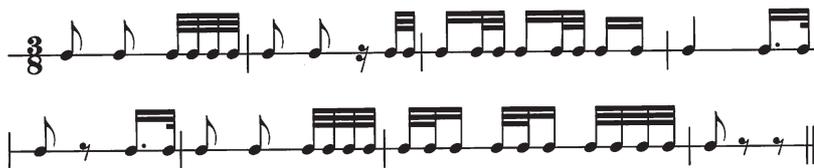
10.19 $\frac{2}{2}$ 

10.20 C 

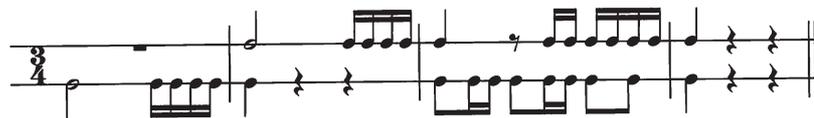
10.21 $\frac{3}{2}$ 

10.22 $\frac{3}{2}$ 

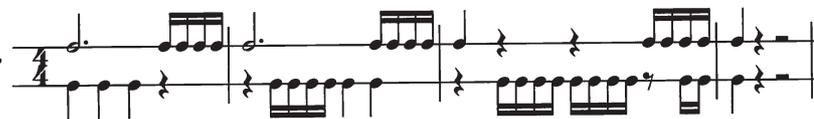
10.23 $\frac{4}{2}$ 

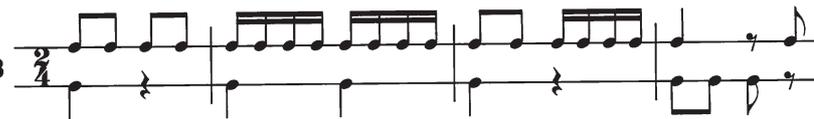
10.24 $\frac{3}{8}$ 

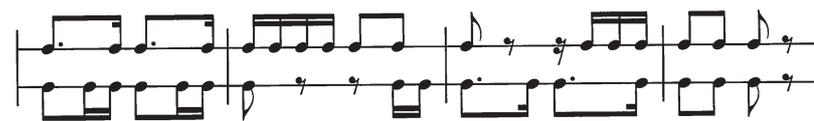
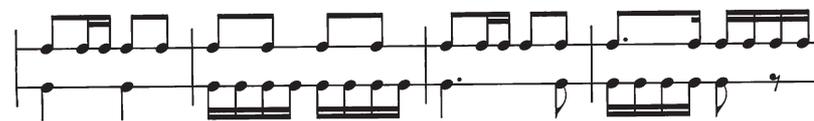
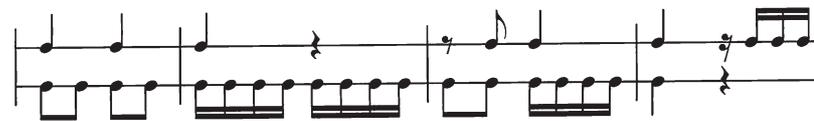
Section 3. Two-part drills, simple meters.

10.25 $\frac{3}{4}$ 

10.26 $\frac{3}{4}$ 

10.27 $\frac{4}{4}$ 

10.28 $\frac{2}{4}$ 



10.29

10.30

10.31

10.32

RHYTHMIC READING, COMPOUND METERS

In compound meters, the beat may be subdivided into six parts. Three illustrations appear below.

$\frac{6}{8}$ ♩. = $\frac{6}{4}$ ♩. = $\frac{6}{16}$ ♩. =

Again, there are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section 4. Preliminary exercises, compound meters.

Follow directions for similar exercises in simple meters, page 143. The patterns in subdivision shown are the most common of those possible. Notice that beaming styles may vary.

♩ = 1 beat

(beat) 1. ♩ ♩.

(division) 2. ♩ ♩ ♩ ♩ ♩ ♩

(subdivision) 3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

9. ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩ ♩. ♩ ♩ ♩ ♩

♩ = 1 beat

1. ♩. ♩.

2. ♩ ♩ ♩ ♩ ♩ ♩

3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

9. ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩ ♩. ♩ ♩ ♩ ♩

♩. = 1 beat

1. ♩. ♩.

2. ♩ ♩ ♩ ♩ ♩ ♩

3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

9. ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩ ♩. ♩ ♩ ♩ ♩

10.42 $\frac{6}{8}$

10.43 $\frac{12}{8}$

10.44 $\frac{12}{8}$

10.45 $\frac{6}{8}$

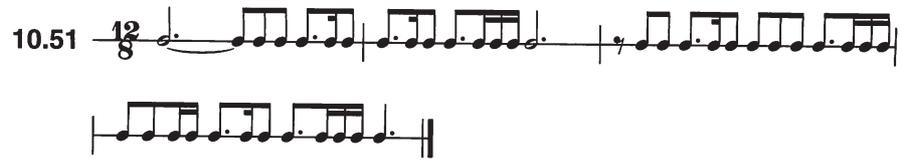
10.46 $\frac{9}{8}$

10.47 $\frac{12}{8}$

10.48 $\frac{6}{8}$

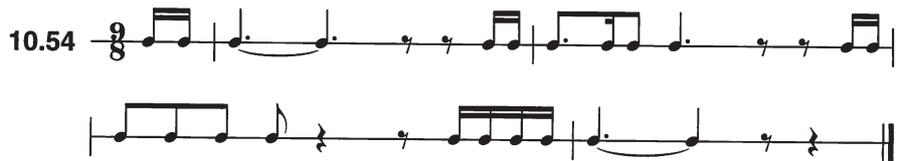
10.49 $\frac{9}{8}$

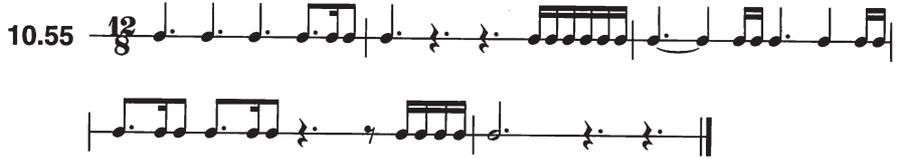
10.50 $\frac{9}{8}$

10.51 $\frac{12}{8}$ 

10.52 $\frac{6}{8}$ 

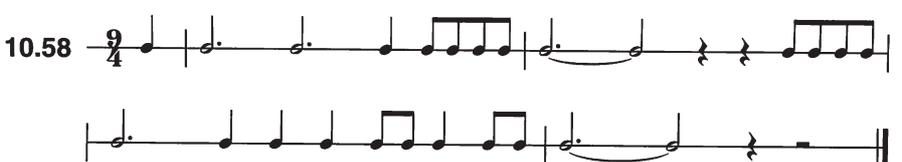
10.53 $\frac{9}{8}$ 

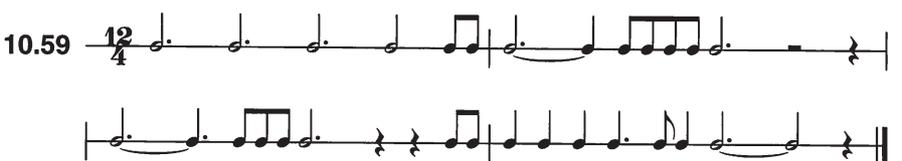
10.54 $\frac{9}{8}$ 

10.55 $\frac{12}{8}$ 

10.56 $\frac{6}{4}$ 

10.57 $\frac{6}{4}$ 

10.58 $\frac{9}{4}$ 

10.59 $\frac{12}{4}$ 

10.68

Musical notation for measure 10.68, featuring a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the first two notes of the treble staff.

10.69

Musical notation for measure 10.69, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the first two notes of the treble staff.

10.70

Musical notation for measure 10.70, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

10.71

Musical notation for measure 10.71, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

10.72

Musical notation for measure 10.72, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

10.73

Musical notation for measure 10.73, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

10.74

Musical notation for measure 10.74, featuring a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

10.75 $\frac{6}{4}$

10.76 $\frac{3}{8}$ ♩ = 1 beat

10.77 $\frac{3}{8}$ ♩ = 1 beat

10.78 $\frac{3}{4}$ ♩ = 1 beat

10.79 $\frac{3}{16}$

11

MELODY

Intervals from the Tonic and Dominant Triads

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Major keys.

11.1 *Moderato* Reichart, *Wär ich ein wilder Falte*

mp *mf* *p*

11.2 *Brisk* Spain

f *ff* *mf* *p*

11.3 *Con moto* England

mf

mp *p*

11.4 *Vif et gai* France

f *p*

f

p

11.5 *Allegro* Finland

f

p

ff

11.6 *Langsam* Schubert, *Wiegenlied*, D. 498

pp

11.7 Allegretto France

f

mf *f* Fine

f (repeat *p*) D.C. al Fine

11.8 Tres vif France

mf

11.9 Canon for 5 voices Praetorius

1 2 3 4 5

11.10 Dolendo Nicaragua

p *mf* *p*

11.11 (Stately) Handel, Tesco

mf cresc. *f*

11.12 *Andante* Ohio

mp *p* *mp* *p* *mp*

11.13 *Con moto* Texas

mf

11.14 *Allegro* Spain

f

11.15 *Allegro* France

f *mf* *f* *mp*

11.16 *Andante moderato* Germany

mf

p

mf

11.17 *Allegro* England

f

11.18 *Lent* France

mp

11.19 Canon for 3 voices Beethoven

1

2

3

11.20 Canon for 4 voices England

1

2

3

4

11.21 *Lent* *mp* France

11.22 Canon for 4 voices Germany

Section 2. Minor keys.

11.23 *Moderato* *mp* Mexico

11.24 *Allegro non troppo* Italy

11.25 *Andante* Scotland

mf

cresc.

f

11.26 *Andante* England

mp

mf

11.27 *Mesto* Ukraine

Mesto

In melody 11.28, measure 3, the second note in the interval of the augmented second functions as an appoggiatura in the V⁷ (F# A# C# E) harmony.

11.28 *Con tristezza* Russia

mf *f* *mp*

11.29 *Andante con moto* Ukraine

mf *f*

11.30 *Allegro* Russia

f

11.31 *Andantino* Italy

mf *cresc.* *dim.* *p*

11.32 Canon for 3 voices 1 2 3 England

11.33 Moderato Russia

Section 3. Structured Improvisation.

►► As indicated below each bracket, fill in the missing beats with an outline of the tonic triad, an outline of the dominant triad, or stepwise motion. A rhythm has been suggested in most places, but you will need to improvise your own rhythm in measure 7.

11.34

➤➤ A melodic outline for two phrases is provided below; notice that the two cadential measures have been completed. Using entirely stepwise motion and any combination of ♪ and ♩ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody. Look over the entire exercise and think about the key before you begin.

11.35

➤➤ Improvise a second phrase that “answers” the first (in other words, improvise a consequent phrase to the given antecedent phrase). It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

11.36

12

MELODY

Further Use of Diatonic Intervals

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Diatonic intervals except the seventh and the tritone.

12.1 *Andantino* Mozart, Divertimento No. 14, K. 270

p

12.2 *Allegro* (♩ = 1 beat) Stamitz, Concerto for Cello

1. 2.

12.3 Lively Germany

12.4 Moderato France

12.5 Allegro Mozart, String Quartet No. 17, K. 458

12.6 Allegro Silesia

12.7 Allegro France

mp

Fine

D.C. al Fine

12.8 Canon for 4 voices Haydn

12.9 Canon for 2 voices Germany

12.10 Moderato Haydn, Symphony No. 100

p dolce

12.11 Canon for 3 voices J. Hilton (17th century)

12.12 Allegro molto Cimarosa, *Il matrimonio segreto*

12.13 Con moto Germany (Brahms)

12.14 *Allegro* Mozart, *The Magic Flute*, K. 620

p

cresc. poco a poco

f

12.15 *Con dolore* Scotland

p

mp

p

12.16 *Moderato* Argentina

mp

cresc.

12.17 *Andante* Wales

12.18 *Allegretto* Grieg, *Lauf der Welt*

12.19 *Teneramente* Stephen Foster, *The Village Maiden*

12.20 *Allegretto* Grieg, *Holberg Suite*, Op. 40

pp *fpp*
f *fz*
Fine *fpp*
fpp *D.C. al Fine*

12.21 *Canon for 3 voices* Samuel Arnold (1740–1802)

1 2 3

12.22 *Allegretto* Alabama

mf

12.23 Adagio Rimsky-Korsakov, *The Snow Maiden*
dolce

12.24 Gaiement et coulé Couperin, *Les Dars-homicides*

12.25 Andante Mozart, *Così fan tutte*, K. 588
mp
p

12.26 $\text{♩} = 92$ England

mf *mp* *f* *mp* *p*

12.27 Tendrement sans lenteur Couperin, Soeur Monique

p *cresc.* *f*

12.28 Andante Germany (Brahms)

p

12.29 Con moto Gounod, Dites, la jeune belle

p

12.30 Moderato Schubert, Klage an den Mond

p

cresc.

12.31 Andante Germany

mf

f

12.32 Larghetto Scotland

mf

12.33 Allegro Telemann, Trio Sonata

Allegro

12.34 *Alla marcia* Germany

f marcato

12.35 *Giojoso* Serbia

f

12.36 *Allegro* Telemann, *Tafelmusik*

mf *p* *mf*

12.37 *Allegro appassionato* Mendelssohn, Trio No. 2, Op. 66

mf sf

mf sf

12.38 *Largo sostenuto* Haydn, Quartet, Op. 33, No. 2

p dolce

12.39 Bach, Motet, Jesu, meine Freude

Section 2. The dominant seventh (V⁷) chord; intervals of the seventh and the tritone.

12.40 *Allegro* Handel, *Judas Maccabaeus*

f *mp* *mf* *f*

12.41 *Lively* France

Fine
D.C. al Fine

12.42 *Allegretto* Germany

mf *mf* *f*

12.43 *Canon for 3 voices* Salieri (1759–1825)

1

12.44 *Con moto* *mf* Spain

12.45 *Energico* *f* Poland

12.46 *Andante* Arlberg (1830–1896), *Svärmeri*

mp *f* *pp*

12.47 *Andante con moto* Mendelssohn, *Songs Without Words*, Op. 53

p *cresc.* *p*

12.48 *Poco allegretto* Lithuania

mf *mp*

12.49 *Canon for 3 voices* Wm. Lawes

1 2 3

12.50 *f* *Swabia*
♩. = 1 beat
Fine mf
D.C. al Fine

12.51 *Con moto* *England*
p
cresc.
mf

12.52 *Allegro* *Bach, Brandenburg Concerto No. 2*
f
mf

12.53 Canon for 3 voices Couperin

12.54 Allegro Martinique

Section 3. Other uses of the interval of the seventh.

12.55 Schnell Germany

12.56 Allegretto Poland

mf

f

1. 2.

12.57 Sarabande Bach, Klavier Suite in G Major (Orig.: G)

f

12.58 Bach, Well-Tempered Clavier, Vol. 1, Fugue 15

f

12.59 Mässig Schubert, Erntelied

f

12.60 Largo Poland

Section 4. Structured improvisation.

►► A melodic outline is provided below. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody.

12.61

►► Complete this melody, incorporating the opening neighbor-note motive as often as possible. Try to sustain a rhythm of steady sixteenth notes until the very end (where it is appropriate to use a longer note that falls on a beat).

12.62

➤➤ Complete this melody, frequently including the opening motive (both the rhythm and the use of passing tones). Create an effective half cadence at the end of the first four-measure phrase and an authentic cadence at the end of the second four-measure phrase.

12.63

HC

I V⁷

AC

V⁷ I ii V⁷ I