Planting Song

1. Spring has come, it's time to plant, time to plant the harvest.
2. Seed to soil, it's one by one. Who can seed the farthest?

Winter now is gone, And the winter's coldness.

Now the days grow long, the sun shines now with boldness.

Willie, Take Your Little Drum

Wil - lie, take your lit - tle drum, With your whisk - tle Robin,
come! When we hear the fife and drum, Tu - re - lu - re - lu pat - a - pat - a -

pan, When we hear the fife and drum, Christ - mas should be frol - ic - some.
66 Christmas Has Come

From The Hirsch Book of Carols
(used by permission)

1. Christmas has come and the snow's on the hill,
2. Doorways now open for every guest.

Turning no longer, the silent mill;
All gentle people are now at rest;

Be of good cheer, Alleluia Christmas is here!

67 All the Stars

From The Hirsch Book of Carols
(used by permission)

1. All the stars, turn with time, like an endless rhyming,

All the earth, all the sky, up to heaven climbing.

2. Day and night, night and day, dance with one another.
Time and task, faith will last, once it is discovered.

3. Dark and light, all is right, when the stars are singing;
Harmonies, always please; music, love is bringing.

(repeat first verse)
Silent Night

Melody by Franz Gruber
(1787–1863)

Words by Joseph Mohr

Silent night, holy night,
All is calm, all is bright.

Round yon virgin, mother and child,
Holy infant so tender and mild.

Sleep in heavenly peace,
Sleep in heavenly peace.
Section 3. The half note and the eighth note are both under.

Section 2. Dotted note valuable. Lead notes.

Section 1. The quarter note as the beat until undotted notes values.

Duration of each of the beat notes, 8, 4, and 2, is the same.

In number 12, examples (a), (b), and (c) sound the same when the

A real indication please. Make no sound (measure 4).
1. Two persons each reads a line.

2. One person reads one line while tapping the other.

3. One person reads both lines, with both hands.

Suggested methods of performance:

Section 4. Two-part dialogue.
(a) All note values shorter than the beat may be read using the syllable "ta."

Rhythmic syllables may be used as follows:

<table>
<thead>
<tr>
<th>Time</th>
<th>Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>400</td>
<td>ta</td>
</tr>
<tr>
<td>401</td>
<td>ta</td>
</tr>
<tr>
<td>402</td>
<td>ta</td>
</tr>
<tr>
<td>403</td>
<td>ta</td>
</tr>
<tr>
<td>404</td>
<td>ta</td>
</tr>
</tbody>
</table>

In compound time, the beat may be subdivided into six parts—for example:
Section 1: Syncopation, Simple Time

A Rhythmic Reading

SYNCPATION

SYNCPATION occurs when the normal or expected pattern of meter or divided beat patterns

RHYTHM

CHAPTER 13
Section 1. Intervals of the Third from the Third: major keys; simple line.
Section 5: Various Interludes from the Y-Head: Compound Time.

Section 4: Interlude of the E8th from the Y-Head: Simple Time.
Example 9.20

With this note accidental, we refer to the accidental symbol either above or below, which is placed above the note to indicate that the accidental applies to the entire note. When the accidental is placed to the right of the note, it applies to the entire note to the right of the accident. When the accidental is placed below the note, it applies to the entire note below the accident. When the accidental is placed above the note, it applies to the entire note above the accident. When the accidental is placed to the left of the note, it applies to the entire note to the left of the accident.
Close and Open Positions

When triads appear as two superimposed thirds, they are said to be in close position. When the notes of the triad are spaced farther apart than in close position, we call it open position.

<table>
<thead>
<tr>
<th>Close Position</th>
<th>Open Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Close Position Diagram" /></td>
<td><img src="image" alt="Open Position Diagram" /></td>
</tr>
</tbody>
</table>

Notice how open position skips one chord tone between each note.

D Minor Triad

![D Minor Triad Diagram](image)

Composers frequently employ open position to provide a change of musical color, and for reasons of voice leading. The following exercise will help you to recognize root-position triads in open position.

**EXERCISE**

The following are root-position triads in open position. The lowest note is the root of the triad. In each case, label the triad as major (M) or minor (m) in quality and, in the space provided, rewrite it in close position.

**EXAMPLE:**

| ![Example Diagram](image) |

1. ![Exercise 1 Diagram](image)

2. ![Exercise 2 Diagram](image)
the tonal
ominant
is also the
tendency
to need
truch—a
to make it
seventh
ased, or
an chord)
movement
7, a feel-
re melody

vignon

triad

That is, that make
tonic
ond reso-
tonality
atter how

Cadences

Perhaps the most important thing to remember at this point is that chords do not move around randomly throughout a piece of music. Instead, they are arranged into phrases, following the outline of the melody, in much the same way that a paragraph of prose consists of several sentences, each made up of a complete thought. Furthermore, each phrase of the melody and harmony appears to come to its own point of rest, in the same way that sentences end with a period. And like a sentence, which can also end with a question mark or an exclamation point, these points of rest, or cadences as they are called, can vary in their strength and feeling of completeness. Understanding this concept of the cadence as a musical stopping point, and identifying the types of cadences that most frequently occur, is our next step toward understanding tonality.

A *cadence* is a momentary or permanent point of rest. Cadences occur both within a composition and at its conclusion; those that appear in the middle of a piece are always at the ends of musical phrases. A mistake many people make at first is to believe that V to I creates a cadence every time it occurs. This is not true. Cadences occur only at the ends of phrases.

Cadences can occur in both the harmony and the rhythm of a composition. (We will not go into rhythmic cadences here.) The *harmonic cadence* consists of two chords. There are four types of harmonic cadences that occur most frequently in tonal music: the *authentic cadence*, the *plagal cadence*, the *half cadence*, and the *deceptive cadence*. Each cadence is a different formula of two chords. And because this is so, each cadence can be heard as a *different* level of tension and resolution.

**The Authentic Cadence**

The *authentic cadence* in a major key is the chord pattern V–I; in a minor key it is the chord pattern V–i.
What makes a cadence work? A cadence gives the impression of stopping musically because of the interaction of the melody, the harmony, and the rhythm. Notice that while the chord pattern V–I can occur many times, as it does in the previous example, "Sur le Pont d'Avignon," not all occurrences create a cadence. Notice in the following examples how the melody, harmony, and rhythm work together to produce a strong feeling of conclusion. The authentic cadence gives the strongest sense of conclusion of all the cadential patterns.

Hymn: Dundee

The authentic cadence is considered the strongest cadence because the sense of resolution—from the tension of the dominant triad to the restful nature of the tonic triad—feels most complete. This sense of resolution can be made to appear even stronger if the tension of the dominant triad is increased. As we learned in the previous chapter, this can be accomplished by the use of the dominant seventh chord. The additional note, located a minor seventh above the root, adds extra tension to the dominant sound which, in turn, is released with a stronger feeling of completeness when it moves to the tonic. Although dominant seventh chords can be used anywhere within a chord progression that seems appropriate, their most frequent use over the past three hundred years has been in the authentic cadence. Play and listen to the following two examples of authentic cadences that use the dominant seventh chords. Compare these examples to the previous one that used the dominant triad. Notice that the tension/release qualities of the cadence seem heightenened when the dominant seventh chord appears.

Pay particular attention to the sound of the authentic cadence and try to remember it. If you are successful, you will begin to notice how frequently it occurs in the music you hear around you in the course of your day. The authen-
tistic cadence is the most frequently used cadence in rock, jazz, country, and classical music. You can hear it everywhere if you can remember what to listen for.

Hymn: Winchester New

\[ Bb: I \quad I^6 \quad IV \quad V \quad vi \quad ii^6 \quad V_7 \quad I \]

Bach: Chorale, "Herr, ich denk' an jene Zeit"

\[ Bb: I \quad V \quad I^6 \quad V^6 \quad I \quad ii^6 \quad V_7 \quad I \]

**The Plagal Cadence**

The plagal cadence is the chord progression IV–I in major or iv–i in minor.

**Plagal cadence, major key**

\[ D: IV \quad I \]

**Plagal cadence, minor key**

\[ d: iv \quad i \]
The plagal cadence is most familiar as the *Amen* ending of a hymn. This cadence, while also capable of producing a feeling of permanent rest, is not as strong as the authentic cadence. Consequently, it is used less frequently as the final cadence of a piece, except for hymns, where it has become commonplace.

**Handel: “Lift up Your Heads” from Messiah**

The plagal cadence

![Musical Staff and Text](image)

He is the King of Glory, of Glory.

F: IV I IV I IV I IV I

**The Half Cadence**

The **half cadence**, or semi-cadence as it is sometimes called, conveys a feeling of stopping that is only temporary. The half cadence never functions as a true conclusion to a whole section, or to an entire piece, because the half cadence formula ends on a dominant chord (V). The V in a half cadence can be preceded by any chord, but in practice it is most often preceded by the I, IV, or ii in major and the i or the iv in minor.

**Half cadence, major key**

![Musical Staff and Text](image)

D: IV V

**Half cadence, minor key**

![Musical Staff and Text](image)

d: iv V

The half cadence gives the impression of a pause, not a complete relaxation of tension. As such, it sounds best when it appears in the middle of a musical statement rather than at its conclusion. The following example has two short phrases. Notice that the first phrase ends on a half cadence, while the second phrase ends on an authentic cadence. This is the most common two-phrase sequence of cadences in tonal music. So remember, more often than not, the first phrase ends on a half cadence; the second phrase answers with an authen-
The Deceptive Cadence

The deceptive cadence, in its most common form, sounds at first as if it is going to be an authentic cadence. That is, the first chord of both the authentic and the deceptive cadence is a V or V₇, and our ear expects the final triad to be the tonic. Although this is true for the authentic cadence, it is not what happens in the deceptive cadence. Instead, the V or V₇ goes to an unexpected place, usually the vi, although other triads are possible. The result is that our ear has momentarily been deceived.

Deceptive cadence, major key

Deceptive cadence, minor key

Ask someone to play the following example on the piano, first as written, and then a second time substituting the tonic triad for the submediant triad in the cadence.
Notice that the authentic cadence created by the substitution of the I chord for the vi chord works well in this situation. In fact, our ear is led to expect it. This momentary deception of our ear allows the deceptive cadence to function as an unexpected point of repose. It cannot, however, function as the final cadence of a piece of music, since the purpose of the final cadence is to bring everything to an obvious conclusion.
Here the subdominant chord establishes a first level of tension, which is solved by the return of the tonic chord. Then, a second level of tension is produced by the dominant chord, which is also resolved by the return of the tonic. Sing this example in class, with half the class singing the melody and the other half singing the root of each chord. Do you notice the different kinds of tension produced between I–V–I at the beginning of the progression and I–V–I in the second half of the progression?

Harmonizing a Melody

As you may recall, the last musical problem asked you to harmonize a melody. The musical decisions you made for that are exactly the kinds of decisions you must make whenever you are choosing the most appropriate chords for a melody. Such decisions, however, will become more difficult as your vocabulary of chords grows to include all the diatonic as well as some of the chromatic possibilities. Other difficulties arise when you deal with unfamiliar melodies, or melodies that have a lot of scale passages in them. (Melodies that move in seconds obscure the chordal outlines.) We will leave the exploration of chromatic chords and difficult melodies to future study. We will also use only root position triads and not become involved with voice-leading procedures at this point. Here, however, are a few basic suggestions to help you get started. Once you get the idea, you'll be able to continue with new melodies on your own.

The first step in harmonizing a melody is obvious—become familiar with it. Play it. Sing it. Listen to it. Your goal is to locate the areas of tension and point of rest, to identify the musical phrases, and to decide where the cadence should go. Try to do as much of this by ear as possible; it's usually easier than trying to do it by looking at the written melody.

Let's begin with a melody that you may know, although you have probably never tried to harmonize it. It is by Stephen Foster, who lived between 182
and 1864. Foster’s contemporaries considered him the best songwriter America had ever produced. Today, some of his works have become the folksongs of America. The melody we are going to harmonize, "Old Folks at Home," was written in 1851 and was Foster’s most popular song during his lifetime.

Whether you know this melody or not, the first step in harmonization is always the same. Become familiar with the melody before going on.

Foster: “Old Folks at Home”

Once you feel you know the melody well, the next decision to make (after you’re sure you know what key it is in) is to decide where the cadences should occur. Remember, cadences happen only at the ends of phrases. Remember, too, that if you don’t plan your cadences first, the chances are good that your harmony will wander aimlessly, and contribute little to the buildup of tension and the subsequent cadential release. Plan your cadences well, however, and the chord progression will not seem haphazard. Keep in mind that different kinds of cadences produce different levels of finality. And although the authentic cadence is the most final sounding of all the cadences, it should not be overused.

Our example, like many simple, diatonic melodies, is made up of four phrases, each of which is four measures long. Notice that the cadence points—measures four, eight, twelve, and sixteen—all contain whole notes, the longest note value of the melody. Another point to consider is that phrases one, two, and four of our example are similar in sound, while the third phrase is different. This creates an AABA format for the four phrases, something else we will need to take into consideration when we harmonize it.
Choosing cadences may seem difficult at first, but after you have harmonized several melodies you will begin to see the same cadence patterns emerge from piece to piece. A good place to begin is to remember that when two phrase sound related, you can try ending the first phrase on a half cadence and the second phrase on an authentic or plagal cadence. This pattern is not always the best choice, but it appears frequently, and if it fits it will make the first phrase sound somewhat incomplete and allow the second phrase to finish the musical idea.

In our example, the first phrase could end on a half cadence (the D can be part of the G major triad), and the second phrase on an authentic cadence. The same is true of phrases three and four, although this type of symmetry is not always the best choice musically. Since we know we most likely want the piece to end with an authentic cadence, the only one we are unsure of is the cadence at the end of the third phrase. This could be a half cadence or an authentic cadence, since the G in measure twelve can be a part of both the G major and C major triads. In this particular case, however, the F major triad in measure eleven will allow us to use a plagal cadence, which will give us some variety and may be the best choice. Even though you should plan your cadences first don’t be concerned if you aren’t certain which one to use at this stage. We know what our possibilities are with the third phrase of our example, and we can make a final decision when we fill in the other chords.
The next step in harmonizing a melody is to be certain that you correctly understand the harmonic rhythm of the melody—that is, how fast the chords change. Some pieces have a rapid, steady harmonic rhythm, with chord changes occurring almost every beat. Others change every two beats, or every measure, and sometimes less frequently. In the case of a piece with a slow, irregular harmonic rhythm, it is easy to make the chords change too rapidly,
The process of harmonizing a melody by Beethoven is, fundamentally different from harmonizing a song by Stephen Foster. They are, after all, tonal melodies. So, if we follow the steps we took in the previous harmonization, we should be successful here. As you will recall, these steps were as follows:

1. Become familiar with the melody.
2. Plan the cadences.
3. Become familiar with the harmonic rhythm.
4. Fill in the remaining chords.

As you look at Beethoven's melody, notice that it seems to be divided into two separate parts, each of which is repeated. This pattern creates a binary, or two-part, form consisting of an A section of eight measures (sixteen when repeated) followed by a contrasting B section, also of eight (sixteen) measures. In completing our harmonization, we must take this formal structure into account.

As we continue looking at the melody, two problems appear that may need extra attention. The first is that, while some measures outline triads and will be easy to harmonize correctly, others contain scale passages moving in seconds. Choosing the proper harmony for these sections will require some thought. The second potential difficulty concerns the chromatic pitches in measures nine, ten, thirteen, and fourteen. Our problem here is to determine how these pitches relate to the diatonic chords that will occur in these measures.

In beginning to plan the cadences, another problem arises unexpectedly. How long are Beethoven's phrases? Is the first phrase eight measures long, as it appears to be, or does measure four contain an implied cadence, as we might expect it to? The same problem also arises in the B section, where the end of the phrase appears to be measure sixteen, although measure twelve may be an implied cadence as well. In a case such as this, the proper thing to do is to plan the cadences you are certain of and wait for the others until you know more about the harmonic rhythm and how you intend to fill in the remaining chords.

And so, at this point, the only two cadences we can be certain of are the ones that end sections A and B, both of which will be authentic cadences ($V_7-I$).
When looking at scale-like passages it is often difficult to recognize the outlines of chords, but they are still there. The chords are just obscured by all the intervals of a second. So when harmonizing these passages, we must decide which are the chord notes. Sometimes this is easy. The chord tones in scalar passages often occur on the beat, while the non-chord tones occur off the beat. When this is not so, and we must use our imagination to decide which chord is most likely to occur at this point in the phrase or in the structure of the piece.

With our scale passages in measures three and four, notice how the dominant seventh chord (a, c#, e, g) is outlined on the beat in measure three, and reinforced by four of the six pitches in measure four. Pitches that are not part of the triad are circled.

Similarly, the scale passage in measure twelve outlines the tonic triad (d, f#, a) with four of its six pitches, three of which occur on the beat.

As for the chromatic pitches in measures nine, ten, thirteen, and fourteen, a careful look will tell us that the measures are identical. This would seem to imply that the harmony will be the same for each measure. But why are the a# and g# there to begin with? What purpose do they serve? In general, if a pitch
that is not a part of the key occurs once and is then canceled for the corresponding pitch that is in the key, the nonharmonic pitch is considered to be color. That is, it supports and reinforces the pitch that comes after it. In this case, both the $a^\sharp$ and the $g^\sharp$ act as leading tones to the pitches that follow them ($a^\sharp$-$b$, $g^\sharp$-$a$), giving the $b$ and the $a$ new colors, and making them temporarily more important than they ordinarily are.

An interesting point worth noting is that the harmonic rhythm of the $B$ section moves faster than that of $A$. In the $A$ section the harmonic rhythm generally moves at the rate of one chord every two measures. In the $B$ section, there is a new chord every measure, and sometimes two chords per measure.

Here, then, is the completed harmonization. Notice that Beethoven sustains the harmonic interest and achieves the contrast he is seeking by varying both the chord progression and the harmonic rhythm of the two sections. Section $A$ is oriented around a tonic-dominant progression, while section $B$ is tonic-subdominant oriented. Also, the faster harmonic rhythm in the $B$ section further differentiates the two sections, as does the introduction of chromatic pitches in the second part.
As mentioned earlier, our work with harmonizing melodies has been limited to the use of block chords. We have not concerned ourselves at this point with proper voice leading procedures and with making our harmonization more musical. But it might be a good idea, as we end our work with tonality, to look at how Beethoven balanced the technical and the musical aspects of harmonizing his own melody. Here is how Beethoven actually wrote "Dance."
Notice that not only was Beethoven concerned with choosing the proper chords but he also wanted to use each chord in a way that supported and reinforced the melody. In section A, for instance, where the harmonic rhythm moves slowly, Beethoven arpeggiated each chord to create momentum and provide a constant forward motion. In the B section, where the harmonic rhythm moves faster, he ends the arpeggiation and uses quarter-note chords to punctuate the continually moving melody.

In your own work, keep in mind that some melodies are easier to harmonize than others. Don't become discouraged if you run across a difficult one. Just follow the steps we have been using and remember that the skill of harmonizing a melody, like everything else, improves with practice.

**MUSICAL PROBLEM**

Choose one or more of the following melodies to harmonize. Cut out blank chords in root position (as in the previous examples) and show your work. Keep in mind that there is no one absolutely correct harmonization for each melody, and you can use any combination of harmonies.
PART IV • Melody

What Is Melody?

*Melody* is a series of single musical tones, sounded successively. Because each tone has both pitch and duration, melody has two dimensions of movement: movement in time (*rhythm*) and movement in pitch (*melodic contour*).

Chapter 22 • Movement and Rest in Melody

The Phrase

Melody is divided into **phrases**, which are the "sentences" of musical speech. Phrases may vary greatly in length, but they are usually from two to eight measures long. The normal phrase of music of the eighteenth and nineteenth centuries is four measures, although many patterns can be found.

Johann Crüger (1598-1662), "Jesu, meine Freude" (Jesus, My Joy) (1653)
(This melody was often used by later composers, among them J.S. Bach.)

\[\text{Phrase 1} \quad \text{Phrase 2} \quad \text{Phrase 3}\]

Two-measure phrases

"O Come, O Come, Emmanuel," carol based on Gregorian chant

\[\text{Phrase 1} \quad \text{Phrase 2}\]

Three-measure phrases

Lady John Scott, "Annie Laurie" (18th century)

\[\text{Phrase 1} \quad \text{Phrase 2}\]

Four-measure phrases

The Cadence

Every phrase has a beginning, a middle, and an end. Throughout the phrase, the rhythm and the shape of the melodic line (*melodic contour*) combine to create a feeling of movement toward a goal that is a **point of rest**. The moment of arrival, with the melodic progression leading to it, is called the **cadence**.
Mrs. Dorothea Jordan (1762–1816), "The Blue Bell of Scotland" (1800)

Strong and Weak Cadences

When the last note of the phrase falls on a strong beat of the measure, the cadence is strong. A cadence in which the last note falls on a weak beat is called weak.

Aaron Copland (1900–1990), *Billy the Kid* (1941)

Beginning the Phrase

A melody may begin on the first beat of a measure.

Joseph Haydn (1732–1809), "Gott, erhalte Franz den Kaisert" (*Austrian Hymn*) (1796)

A tune may begin with a melodic movement into the first beat of a measure. The note or notes that move to the first strong beat are called the **anacrusis**. The terms **pickup** or **upbeat** are sometimes used for describing this type of phrase beginning.

George Frideric Handel (1685–1759), *Messiah*, "I Know That My Redeemer Liveth" (1742)

200  \textit{Part IV}  Melody
An anacrusis is not a measure but a rhythmic and melodic movement toward a measure. In melodies with an anacrusis, the first measure is the metric unit with the first strong beat.

George Frideric Handel (1685–1759), Messiah, "He Shall Feed His Flock" (1742)

Anacrusis

If the first phrase of a melody begins with an anacrusis, it is likely that the following phrases will also. Thus, it is customary for the last measure of a tune with an anacrusis to subtract the beats or portions of beats used in the anacrusis at the beginning from the end of the last measure. This makes it possible to repeat the tune from the beginning without any adjustment between stanzas. This rule is not followed strictly in long, complex works in which many different kinds of phrases might be used.

"Farmer in the Dell," children's play song

The Names of the Notes in a Scale

Each note of the scale has a name describing its function in melodies and harmonies built from the notes of the scale.

Tonic Supertonic Mediant Subdominant Dominant Submediant Leading tone Tonic

The most important notes of the scale are the tonic (tonal center), the dominant (the fifth above the tonic), and the subdominant (the fifth below the tonic).

Subdominant Tonic Dominant

Halfway between the tonic and the dominant is the mediant (derived from a Latin word meaning middle); halfway between the tonic and the subdominant is the submediant.
The two remaining notes of the scale are those just above and below the tonic note—the supertonic and leading tone, respectively. The supertonic, of course, means the note above the tonic. The term leading tone describes the tendency of a note a half step below the tonic to move melodically up to the tonic note.

The same names are given to scale steps in minor, except for the seventh degree in natural minor and descending melodic minor. In these forms of the minor scale, the seventh note is a whole step below the tonic, and the term subtonic is used. In melodic and harmonic minor, which have a raised seventh degree, the relationship is again a half step, and the raised seventh degree is called a leading tone.

The following table summarizes the various names by which we refer to the notes of the scale.

<table>
<thead>
<tr>
<th>MAJOR SCALE FUNCTION NAME</th>
<th>SCALE DEGREE NUMBER</th>
<th>MINOR SCALE FUNCTION NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic</td>
<td>1</td>
<td>Tonic</td>
</tr>
<tr>
<td>Supertonic</td>
<td>2</td>
<td>Supertonic</td>
</tr>
<tr>
<td>Mediant</td>
<td>3</td>
<td>Mediant</td>
</tr>
<tr>
<td>Subdominant</td>
<td>4</td>
<td>Subdominant</td>
</tr>
<tr>
<td>Dominant</td>
<td>5</td>
<td>Dominant</td>
</tr>
<tr>
<td>Submediant</td>
<td>6</td>
<td>Submediant</td>
</tr>
<tr>
<td>Leading tone</td>
<td>6 (raised)</td>
<td>Subtonic</td>
</tr>
<tr>
<td>7</td>
<td>7 (raised)</td>
<td>Leading tone</td>
</tr>
<tr>
<td>Tonic</td>
<td>8</td>
<td>Tonic</td>
</tr>
</tbody>
</table>

**Active and Rest Tones in a Key**

Some notes of the scale have a strong tendency to move melodically in predictable directions. The leading tone tends to move toward the tonic, and the raised sixth in melodic minor tends to move to the raised seventh and from there to the tonic. Tones with a strong feeling of movement toward a goal can be called active tones. The notes to which they move, especially the notes of the tonic chord, can be described as rest tones.
Common tendencies of melodic movement in major and minor

The most prominent of the active tones is the leading tone. When you sing the following melody and stop on the leading tone, you feel a strong urge to continue to the following note—the tonic toward which the leading tone is attracted. This strong sense of direction makes the pattern from the leading tone up to the tonic a strong and important melodic cadence pattern.

William Steffe (19th century), "Battle Hymn of the Republic" (1852)

In the following tune, the final cadence moves down to the tonic from the supertonic, another very common cadence pattern.

Johann Sebastian Bach (1685-1750), "Herr, straf mich nicht" (Lord, Punish Me Not)

Notice how the raised tones tend to move toward the tonic in this tune in a minor key.

Some Melodic Patterns in Cadences

If a melodic cadence skips to the tonic, it usually moves from the dominant note to the tonic, with either a skip up of a fourth or a skip down of a fifth.

"Frère Jacques," French folk tune

Dominant Tonic

Skip from dominant up to tonic in the cadence
A way of decorating at a cadence is to *anticipate* the tonic on the strong beat of the cadence with the tonic note before the bar line.

Some Melodic Patterns in the Anacrusis (Upbeat)

The anacrusis also has several characteristic melody patterns. Those moving from the dominant to the tonic are very common.

The third of the scale may move down to the tonic or the tonic up to the third. The anacrusis with this pattern often fills in the third with stepwise motion, making a two-note anacrusis.
The broken triad is another common pattern using more than one note in the anacrusis.

John Stafford Smith (1750-1836), "The Star-Spangled Banner"

Though this tune is the American national anthem, the tune itself was by an Englishman!

**SIGHT SINGING ASSIGNMENT**

Sing the following melodies in two different ways:

1. Clap the meter and at the same time sing the pitches of the notes in the correct rhythm using scale degree numbers or syllables.
2. Sing the pitches using numbers or syllables without clapping. Learn to maintain a steady tempo without the assistance of clapping.

Johann Sebastian Bach (1685-1750), "Nun ruhen alle Wälder" (Now Are All the Forests Peaceful)

1. "Polly Put the Kettle On," English folk tune

2. "Sweet Betsy from Pike," American folk tune

3. "Drink to Me Only with Thine Eyes," English air

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*In addition to the melodies given in the sight singing sections of the lessons on melody, sing all the melodies in the text of each lesson, using numbers or syllables in the sight singing assignments. The greatest value will be derived from these exercises if they are sung while you are reading the text.*
WRITTEN ASSIGNMENT

A. Below is a group of melodies with more than one phrase in each melody. Mark the end of each phrase with a curved bracket, and under each cadence indicate whether the phrase ends on a strong beat or on a weak beat.

Ludwig van Beethoven (1770–1827), *Sonatina in G Major for Piano*, Op. 49, No. 2, Second Movement (1805)

1. Tempo di minuetto

2. Allegro

Wolfgang Amadeus Mozart (1756–1791), *Symphony No. 41 in C Major* ("Jupiter"), K. 551, Menuetto (1788)

B. The same concern with anacrusis, cadence, and direction is found in melodies of the twentieth century whether or not they are based on major and minor scales. Identify the kind of phrase beginnings (with or without anacrusis) and cadences (strong or weak) in the following melodies. The phrase endings of Exercise 1 are marked with brackets. Play the melodies.

Paul Hindemith (1895–1963), *Piano Sonata No. 2*, First Movement (1936)

1. \( J = 108 \)

   (phrase endings are marked)

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Maurice Ravel (1875–1937), *String Quartet*, First Movement (1910)

2. \( J = 120 \)
Conjunct and Disjunct (Smooth and Jagged)

The melodic contour may be smooth, with most intervals whole steps and half steps (conjunct motion), or jagged, with leaps of larger intervals (disjunct motion).

Johann Crüger (1598–1662), "Nun danket alle Gott" (Now Thank We All Our God)

Conjunct motion (most motion stepwise—smooth)

Ludwig van Beethoven (1770–1827), Piano Sonata in C Minor, Op. 10, No. 1, First Movement (1798)

Disjunct motion (most motion by skip—jagged)

Movement toward a Melodic Climax

A melody is also described in terms of the direction in which it moves. Some melodies move upward to a high note that is the climax of the phrase. The climax may be at the very end of the phrase, coinciding with the cadence.

Ludwig van Beethoven (1770–1827), String Quartet in C Minor, Op. 18, No. 4, Fourth Movement (1801)
Some melodies reach the high point in the middle of the phrase and then fall back to a cadence at a lower pitch.

Robert Schumann (1810–1856), *Album für die Jugend*  
(*Album for the Young*), Chorale (1848)

Climax

Beginning

Cadence

The melody may sweep downward toward a low point of arrival.

George Frideric Handel (1685–1759), "Joy to the World"

Beginning on high point

Cadence at low point

A melody may even stay on one pitch, building up tension until finally some melodic motion leads to a cadence.

George Frideric Handel (1685–1759), *Messiah*, "And the Glory of the Lord" (1742)
These and other contours are found both in conjunct and disjunct motion. Note in the following melody that the motion is conjunct at first but that the phrase ends with wide-ranging disjunct motion.

Claude Debussy (1862–1918), *Prelude à l’après-midi d’un faune* (Prelude to the Afternoon of a Faun) (1892–94)

---

**Disjunct Motion in Melodies Outlining Chords**

When melodies move with many skips, they often form patterns outlining chords, as in the following example:

Ludwig van Beethoven (1770–1827), *Symphony No. 3 in E-Flat Major*, Op. 55, First Movement (1806)

---

Melodies can be written using nothing but the notes of the triad built on the first degree of the scale (the tonic triad). Bugle calls are built entirely from the notes of the tonic chord.

---

Notice that such a disjunct melody still has a strong sense of direction; it rises to a climax and drops back to a more restful cadence. All the melodic contours used in conjunct melodies are also found in disjunct melodies.

Stepwise movement is often combined with disjunct movement in melodies built on chord patterns. Intervals of the triad may be filled in with stepwise movement passing between the notes of the chord without disturbing the essential triadic outline of the melody.

---

"Lullaby," German folk song

X marks the notes that do not belong to the tonic chord outlined in the melody above.
Melodies Constructed of Other Triads

Melodies are often constructed of notes of the dominant triad or subdominant triad. In the following two melodies you can see notes of the dominant and tonic triads used to construct the melody. In the tune “Down in the Valley, only the tonic (I) and dominant (V) triads are used.

In a minor key the major form of the dominant triad is usually used.

As you see in the example, not all the tones of the triad need to be present in the melody to create the feeling of a change in harmony. Notes that do not belong to the chord may be used to decorate the chord outline without changing the harmony that would be used to accompany the melody at that point. Embellishing notes that do not belong to the harmony are called nonharmonic tones; they are discussed further in Chapter 27, p. 249.

In the next tune, the subdominant triad is part of the melodic structure.

For further study of putting harmonies to melodies in accordance with the chords that fit them, see Chapter 26, p. 237.

Motion with Two or More Voices

The relation between the direction in which two voices move is called motion. If two voices move in the same direction, they are in similar motion; if they move in opposite directions, they are in contrary motion; and if one voice remains stationary while the other moves, they are in oblique motion. Parallel motion is a special type of similar motion in which both voices move the same distance in the same direction at the same time and keep the same interval between them.
SIGHT SINGING ASSIGNMENT

A. Sing the following melodies in two different ways. Clap the meter and at the same time sing the pitches of the notes using the scale degree numbers or syllables. Then sing the pitches in the correct rhythm using the number or syllables without clapping. Learn to maintain the steady tempo without the assistance of clapping.

1. Felix Mendelssohn (1809–1847), *Midsummer Night’s Dream*, Scherzo (1842)

   \[
   \begin{array}{c}
   \frac{4}{4} \\
   \text{Up} & \text{Down} \\
   \end{array}
   \]

   [Music notation]

   [Scale degree numbers or syllables]

   [Rhythm notation]

2. Antonin Dvořák (1841–1904), *Symphony No. 9 in E Minor, (From the New World)*, Op. 95, Second Movement (1893)

   \[
   \begin{array}{c}
   \frac{4}{4} \\
   \text{Up} & \text{Down} \\
   \end{array}
   \]

   [Music notation]

   [Scale degree numbers or syllables]

   [Rhythm notation]

3. Johann Sebastian Bach (1685–1750), *Notenbüchlein für Anna Magdalena Bach*—Bach’s second wife, Menuetto (1725)

   \[
   \begin{array}{c}
   \frac{4}{4} \\
   \text{Up} & \text{Down} \\
   \end{array}
   \]

   [Music notation]

   [Scale degree numbers or syllables]

   [Rhythm notation]

4. Johann Strauss, Jr. (1825–1899), *Emperor Waltz*

   \[
   \begin{array}{c}
   \frac{4}{4} \\
   \text{Up} & \text{Down} \\
   \end{array}
   \]

   [Music notation]

   [Scale degree numbers or syllables]

   [Rhythm notation]


   \[
   \begin{array}{c}
   \frac{4}{4} \\
   \text{Up} & \text{Down} \\
   \end{array}
   \]

   [Music notation]

   [Scale degree numbers or syllables]

   [Rhythm notation]

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CHAPTER 23 Consonant and Dissonant Motion, Melodic Direction 215
B. **Sight Singing Exercises Outlining the Tonic Triad.** Sing the following melodies in one or both of these two different ways. Clap the meter and at the same time sing the pitches of the notes in the correct rhythm using scale degree numbers or syllables. Then sing the pitches using numbers or syllables without clapping. Learn to maintain a steady tempo without the assistance of clapping.

1. Built entirely of tonic triad

   "Clementine," American folk tune

2. Built entirely of tonic triad

   Ludwig van Beethoven (1770–1827), *Symphony No. 3 in E-Flat Major*, Op. 55, First Movement (1806)

3. Built entirely of tonic triad except for notes marked X

   George Frideric Handel (1695–1759), *Music for the Royal Fireworks* (1749)

4. Entire melody made up of tonic triad

   John Philip Sousa (1854–1932), "Semper Fidelis" (1888)
Chapter 24 • Rhythmic and Melodic Motives, Melodic Repetition and Sequence

Motives

Phrases are built from smaller groups called motives. A rhythmic motive is a short, distinctive rhythmic pattern that may be repeated with different pitch patterns.

George Frideric Handel (1685–1759), Messiah, "Hallelujah Chorus" (1742)

Rhythmic motives

\[
\begin{array}{c}
\text{Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,}
\end{array}
\]

A melodic motive has a distinctive rhythmic pattern and a pattern of pitch relationships.

Wolfgang Amadeus Mozart (1756–1791), Symphony No. 41 in C Major ("Jupiter"), First Movement (1788)

Melodic motive

New melodic motive 2nd motive (varied form)

Motives can be used either without change or with some variation as long as the variation is not so great that their distinctive qualities are lost. A large musical design can be built from a single motive. The first four notes of Beethoven’s Symphony No. 5 form the basis for much of the first movement of the symphony.

Ludwig van Beethoven (1770–1827), Symphony No. 5 in C Minor, Op. 67, First Movement (1807–08)

Beginning statement of the rhythmic motive

Melodic variation of the motive, both in its normal position and inverted (upside down)
Another theme beginning with the opening rhythmic motive (melodically changed).

Listen to the whole movement of the symphony to hear how many ways Beethoven uses this motive.

**Sequence**

A common method of constructing a melody out of a motive is to repeat it at various pitch levels. This form of repetition is called a **sequence**. Each unit of a sequence is called the **leg** of the **sequence**.

Felix Mendelssohn (1809–1847), *Concerto in E Minor for Violin and Orchestra*, Op. 64, First Movement (1844)

Sequence of a two-measure motive

When melodic material is repeated with slight changes in some of the intervals or rhythms it is called **modified repetition**. If the pitch level of the restatement is different from that of the first presentation of the motive and changes in intervals or rhythms are used, it is called **modified sequence**.

Antonín Dvořák (1841–1904), *Symphony No. 9 in E Minor*, Op. 95 (*From the New World*), Second Movement (1893)

Modified repetition (change of rhythm)

Johann Sebastian Bach (1685–1750), *Orchestra Suite No. 2 in B Minor for Flute and Strings*, Badinerie (late 1730s)

Modified sequence (change of interval)

**SIGHT SINGING ASSIGNMENT**

A. **Rhythmic and Melodic Motives, Repetition, and Sequence.** Sing the following melodies using numbers or syllables. Note the instances in which the devices of repetition and sequence have been used.

1.

[Melody notation]

Henry Purcell (1659–1695), "A New Irish Tune"

2.

[Melody notation]
John Philip Sousa (1854–1932), "The Stars and Stripes Forever" (1896)

4. Rhythm Rhythmic repetition Modified rhythmic repetition Rhythmic repetition Modified rhythmic repetition

Second sequence

Sequence leg 1 Sequence leg 2 Sequence leg 1 Sequence leg 2 Rhythmic repetition of first motive


Sequence with interruption between parts

CHAPTER 24 Rhythmic and Melodic Motives, Melodic Repetition and Sequence 223

129
Measure 4 has a neighboring tone (marked NT)—approached by step and going back to the original pitch the resolution note. Neighboring tones may be accented or unaccented, and the pattern may go up or down.

Nonharmonic tones may occur anywhere in the texture—in the top voice, in inner parts, or in the bass. The shown in “Shenandoah” are all notes of a treble melody accompanied by chords. In the next example there are two nonharmonic tones: a neighboring tone in measure three of the melody voice (here sung by a bass voice, and so low the accompanying chords in the orchestra). There is also an escape tone (ET), which is approached by step a leap by skip. It is usually unaccented, and is often approached from below and left by downward leap. It is in measure 2 in the lowest part of the orchestra.

George Frideric Handel (1685–1759), Messiah, “But Who May Abide” (1742)

The suspension is prepared by a chord tone that is continued into the new chord (either tied or repeated which then resolves stepwise down into the chord tone of the new chord. The suspension note itself is on an accented part of the beat.

“The Yellow Rose of Texas” (second phrase), American folk song

In this excerpt from “The Yellow Rose of Texas” (a tune that will be discussed further in the next chapter there is a suspension (SUS) without a tie in the melody.

250 PART V Harmony
Another nonharmonic tone is the *anticipation* (ANT), which arrives ahead of the beat on which the chord itself changes. This is one of the nonharmonic tones in "A Whole New World."

Melodic contour –––
Chord movement

In the first measure you will find another new pattern, the *changing tones* (CT), in which the melody left the chord tone by step, skipped to another nonharmonic tone, and resolved by step in the next measure at the chord change.

Melodic contour

Chord movement

In this melody another choice was made for the same melodic pattern when it appeared in the third measure. There, the b♭ and d♭ were set by a F minor triad, the IV chord, instead of being treated as nonharmonic tones over the F major I chord.

Tim Rice, lyrics, and Alan Menken (1950–), music, *Aladdin, "A Whole New World"*

There are other nonharmonic tones in "A Whole New World." Find them and mark them.

The *retardation* (RT) is like a suspension except that the resolution is up instead of down. The example below also contains a suspension. Find it and mark it.

Melodic contour

Chord movement

Christoph W. Gluck (1714–1877), *Orfeo ed Euridice, "Che farò senza Euridice?"* (What Shall I Do without Euridice?) (1762)

* See Chapter 28 for more discussion of this chord.
When a long note is held in the bass while harmonic or melodic activity in which it does not participate goes on above it, it is called a **pedal tone** because in organ music it is very often found in the pedal part, as in the Bach piece below.

Johann Sebastian Bach (1685–1750), *Organ Fugue in G Minor*, BWV 578 (1703–07)

Although nonharmonic tones can occur as an essential part of a melody, they can also be added to an existing melody. In the old hymn "Amazing Grace," the original melody may be accompanied by harmony, or decorations may be added to the simple form of the melody. The melody is given below with its basic harmonies; the line above the melody shows some possible embellishments. Some are nonharmonic tones, and some are added notes that are chord tones. Mark the nonharmonic tones with circles, and identify each of them by the abbreviation for the name. Place a square around added notes that use chord tones.

"Amazing Grace," southern hymn tune (originally in *Virginia Harmony*, 1833)\(^*\)

Melody ornamented with added nonharmonic tones and movement to other chord tones
This tune is often played by bagpipes. Bagpipe tunes are always accompanied by a drone, a particular kind of pedal point that lasts for the entire piece without changing. In this piece an octave on A sounds throughout the whole piece. This is not notated in bagpipe music, but you probably have heard the effect! Bagpipes have a special kind of ornamentation. Because a rest or other articulation is impossible since the bagpipe sound is continuous, ornaments are added to articulate between phrases, to separate repeated notes, and to give accents. As you see, they are quite different from the vocal style ornaments on the previous page.

*On this instrument the tune must be played in B Major because a limited number of notes are available on the instrument.
Chapter 30 • Chord Symbols and Their Application in Jazz, Blues, and Popular Music

Jazz is a truly American art. In the nineteenth century, work songs, ragtime, blues and gospel music of African-Americans, and jazz emerged from New Orleans, St. Louis, Kansas City, Chicago, and many other American towns and cities. It became established as a major musical form during the Harlem Renaissance (ca. 1920–32). Throughout this prolific period of musical development, many of the greatest musicians and composers of the twentieth century performed in New York City. The names of these musicians are now legendary: W. C. Handy, Duke Ellington, Count Basie, Louis Armstrong, Bessie Smith, Billie Holiday, and Sarah Vaughan, to name only a few of a long, distinguished list. From the classroom to the ballroom, from the orchestra hall to the town square, and from the church to the honky-tonk, jazz, with its deep roots in the blues, has influenced the music of this century like no other art form.

Jazz thus became the dominant popular musical form, establishing a worldwide audience through music publication, recording, radio, and the movies. With the emergence of many new mid–twentieth century popular music styles, including rock and roll, soul, and rhythm and blues, music publishers turned to jazz in developing an appropriate format for written music. Although musicians learned this music through recordings and live performance, much of it has been transmitted around the world through the publication of lead sheets in fake books. By listening to recordings, viewing video and listening to performances, and many hours of perfecting technical skills in the practice room, jazz and popular musicians are able to read a lead sheet and develop their own musical interpretation and style of jazz standards (jazz tunes that have become a standard part of the repertoire).

The Lead Sheet: The Musical Score of Jazz, Blues, and Popular Music

The lead sheet contains mainly a melody, chord symbols, and sometimes text. Alternate versions of rhythm, tune, or chords might be shown at the bottom of the page. Good-quality fake books include publication and copyright histories. The following lead sheet contains all these elements, including suggested chord substitutions, which are enclosed in parentheses, as in mm. 7 to 8 of the example. “Med. Swing” indicates the tempo and style, a moderate tempo in a swing style. This example is taken from The New Real Book, a multivolume set of fake books that have become classics because of their high quality. Only the B (second) section is included here. It is the practice in lead sheets to use the clef sign only for the first line of music.
This chapter will examine chord symbols, which constitute the primary harmonic notation for publications of jazz, blues, and popular music and give the basic harmonic information of the lead sheet. Chord symbols have been modified many times through the years, and to this day popular and jazz musicians must be able to recognize a variety of symbols that refer to the same chord. In this chapter we will examine some additional chord symbols, study 7th chords in greater detail and learn about 9th and sus4 chords. It is important to have a thorough understanding of the sus4, 7th and 9th chords because they appear in nearly every published fake book.

Finally, we will conclude with a brief introduction to the musical form that pre-dates jazz and modern popular music: the blues. The blues is considered the foundation of twentieth-century jazz and is the basis for early developments in most forms of popular music. Although jazz and most popular music contain elements of the blues, the blues has emerged throughout the twentieth century as an American art form that is unique in its own right.

7th Chords in Chord Symbols*

In addition to 7th chords, numbers in chord symbols also include 2nd, sus4, 6th, 9th, 11th, and 13th chords. While 2nd, 6th, 11th and 13th chords are beyond the scope of this text, they follow basically the same principles that apply to 7th and 9th chords.

It is important to remember that there are a number of different ways to indicate triads. For example, a minor triad might be indicated with an “m,” a “mi,” or a “-.” For example, C-, Cmi, and Cm are all symbols for the same minor triad: c-e-g. Many fake books use all three chord symbols.

*In jazz and pop chord symbols and in discussions of jazz and pop harmony, it is customary to use the former 7th, 9th, 11th, and 13th rather than spelling out the names seventh, thirteenth and so forth, as has been done for the earlier chapters in the book and which conform to traditional theory usage.
The actual interval of the number that is used in chord symbols has been established through tradition and common usage. Chord symbol notation is based mainly on the dominant 7th chord, not the tonic major-seventh chord. In the roman numeral system of traditional harmonic analysis, the 7th represents the diatonic interval above the root of the chord and could be either a major or a minor seventh. The diminished 7th is indicated by an additional symbol. In jazz, blues, and pop, 7th chord symbols always indicate a minor seventh above the root, unless otherwise specified.

There are four types of 7th chord symbols in jazz, blues, and pop:

1. A number alone always indicates the minor seventh above the root of the chord. For example, C7 is spelled c–e–g–b.

2. The major seventh is preceded by "maj." an uppercase M, or a triangle and is a major seventh above the root of the chord. For example, a Cmaj7 (also CM7 or C\$7) is spelled c–e–g–b. It is important to note that the "maj." refers to the quality of the seventh, not the triad. For example, a Cmaj7 is spelled c–e–g–b and is the tonic seventh chord of the c harmonic minor scale. Cmi refers to the quality of the triad, whereas the maj describes the 7th.

3. As we indicated in earlier chapters, the diminished triad is indicated by $ alone. If the seventh above the root of a diminished triad is a minor seventh, this chord is noted as a half-diminished 7th chord using the $ or, more commonly, is indicated as a minor 7th flat 5 ($5) chord. For example, a chord spelled c–e–g–b is a C5 or a Cmi7(5).

4. As we indicated earlier, the fully diminished 7th chord is indicated by 7 alone. In this case, the 7 indicates both the diminished triad and the diminished seventh above the root of the chord. For example, C7 is spelled c–e–g–b.$

The Ninth Chord

Adding a third above the seventh creates the ninth of a chord. Whereas roman numerals indicate the diatonic interval of the 9th above the root of the chord, chord symbols use three different-sized intervals of 9ths. In chord symbol notation 9th chords always assume the interval of a major 9th unless a b or b is added, 9 indicates the interval of a minor ninth above the root. §9 indicates the interval of an augmented 9th above the root.

It is important to note that the $ in a §9 chord does not indicate the accidental being used in the chord itself. The §9 indicates the note that is raised by a half step above the major 9th of the chord. Similarly, the 9th indicates the interval of one half step below the major 9th of the chord. Some fake books use -9th for 99 and +9 for §9.

When using chord symbols, harmonic extensions above the triad are usually added to the symbol in ascending order. Musicians have learned that this system can quickly become cumbersome when there are too many numbers indicating nondiatonic color tones. Therefore, most jazz musicians abbreviate a chord symbol by omitting some of the numbers. This is especially true of the 9th chord. For example, C9 usually includes the minor 7th even though it is not in the chord symbol. Therefore, C9 is the same as C9. 9th chords are typically found in the following contexts:

1. The 9th: The 9th chord is by far the most common and is used on virtually every scale degree in popular music. Remember, the 9th is a major ninth in the chord.

2. The 9th: Although less common, this chord is based on the V in the harmonic minor scale. The 9th usually leads to a minor tonic or a minor 7th chord. Some jazz musicians use the 9th.

3. The 9th: The least common of the 9th chords is the 99 chord. It is considered a nondiatomic color chord and is the most dissonant of the 9th chords.
You might have noticed that parentheses have been placed around the Cmi\(7^{(5)}\), C\(6^{(9)}\), and C\(9^{(11)}\) chords. Lead sheets using chord symbols are often published in handwritten manuscripts where the intent of the composer could be unclear. In chord symbol notation parentheses are used on nondiatonic 7ths, 9ths and other harmonic extensions which require an accidental \(\flat\) or \(\sharp\). The parentheses are used to clarify confusion in reading a chord symbol. For example, in manuscript copy a C\(9^{(9)}\) could be confusing because it could be read as a C major triad with a 9th or a C7 major triad with a 9th. The parentheses make it clear that C\(9^{(9)}\) is a C major triad with an added extension of the 9th.

It is imperative that musicians learn to spell 9th chords quickly and accurately if they are to be able to improvise using chord symbols. Many jazz and popular musicians will assume that a chord symbol indicates a diatonic 9th even though the symbol might be only a 7th. For hundreds of years musicians have used the human hand as an important learning tool. One way to develop improvisational skill is to use the hand to learn to spell ninth chords based on any note and to practice singing them.

**The ninth-chord hand (right hand)**

![Image of hand with fingers labeled 1 to 9]

With thumb as 1, each finger represents chord tones 3, 5, 7, and 9. The spaces between the fingers are the scale tones between the chord tones. As you sing each note of the ninth chord, bend the finger that represents that chord tone.

**Sus4 Chords**

In chord symbols, "sus4" means that the perfect fourth above the root of the chord is substituted for the third of the chord and that the third is omitted altogether. The sus4 chord is considered to be a separate chord, not an embellishment of a triad. The substitution of the 4th is very common in jazz and popular music and is notated as follows:

\[
\text{C}_7^{\text{sus4}} \quad \text{C}_9^{\text{sus4}}
\]

Most sus4 chords also add a seventh and/or ninth. For example:

\[
\text{C}_7^{\text{sus4}} \quad \text{F}_7^{\text{sus4}} \quad \text{B}_7^{\text{sus4}} \quad \text{A}_7^{\text{sus4}} \quad \text{C}_7^{\text{sus4}} \quad \text{F}_7^{\text{sus4}} \quad \text{B}_7^{\text{sus4}} \quad \text{E}_7^{\text{97}}
\]

There are many jazz and popular music tunes that make use of the sound of the sus4 chord. An example of a slow tune using these chords follows. Class members can perform this short tune with one performer on the melody, one playing the chords on a keyboard, and a third player on the bass line.

Bruce R. Jackson (1951–), “Suspend it!” (1998)

\[
\text{C}_7^{\text{sus4}} \quad \text{F}_7^{\text{sus4}} \quad \text{B}_7^{\text{sus4}} \quad \text{A}_7^{\text{sus4}} \quad \text{C}_7^{\text{sus4}} \quad \text{F}_7^{\text{sus4}} \quad \text{B}_7^{\text{sus4}} \quad \text{E}_7^{\text{97}}
\]

The tune with chord symbols

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282 **Part V Harmony**
The tune with root position chords notated on the lower staff

The tune with chords on the staff in an easy keyboard arrangement and a bass line for another performer to play

Non-diatonic or Altered Notes in Chord Symbols

Chord symbols in jazz and popular music also use many non-diatonic chord tones. Non-diatonic or altered notes are tones outside the notes commonly suggested by the chord symbol. Improvising musicians use nontraditional harmonic structures to add color and interest to the music. Chord symbols often indicate these non-diatonic harmonic structures with parentheses around the altered chord tones. For example, jazz musicians can alter the fifth of a chord using the following notation:

1. The diminished fifth is notated (♭5). For example, a C(♭5) is a C major chord with a lowered fifth spelled c-e-♭9.
2. Additional harmonic extensions are usually listed in ascending order. For example, C(♭5♭7) is spelled c-e-♭9-♭b.
3. A dominant with an augmented 5th is common and is notated C(♭57). There are a number of additional spellings of this chord, including C7, C♭9♭7, and C7♭9 (not all fake books are consistent in the order of numbers). This chord would be spelled c-e-♭9-♭b.
4. Often a lead sheet uses parentheses around the sus4 and places the harmonic extensions last, for example, C(sus4)7 or C(sus4)♭9.
5. Many fake books will use parentheses around the i9 or i9. For example, a C(♭9) is spelled c-e-g-♭b-♭d.
6. Again, if only the 9 is used, the 7th is generally implied. A C(♭9) is the same as a C7♭9 and is spelled c-e-g-♭b-♭d.

Parentheses are used to reduce confusion, as the ↓ or ↓ relates to the number, not to the root of the chord. For example, a C♭9 could be misinterpreted as a C↓ triad in the handwritten manuscripts that are still common in jazz and popular music. C♭9 is much easier to read. You will notice that parentheses were used in several examples earlier in this chapter.
The Dominant 7th Chord

Major/minor seventh chords (the dominant 7th sound in traditional harmony) pervade jazz, blues, and popular music even though that particular seventh chord might or might not function as a dominant chord in those styles. For example, although C7 could be a dominant chord of F, it can also be the tonic chord of a blues in C. These chords will function as a dominant only when their roots progress downward by a fifth. Seventh chords that resolve by a fifth serve the same function as the dominant in traditional harmony even though the chord might relate to the following chord only rather than to the diatonic key of the composition. Chord symbols need not relate to the key signature and often use notes outside the diatonic scale.

Seventh chords often use notes that are outside the diatonic scale indicated by the dominant. These notes are referred to as altered tones or color tones. Color tones are notes that are foreign either to the key of the composition or to the key of the particular moment in the music. They are especially common at cadences and in the dominant chord.

![Chord Diagram](image)

Analysis of Jazz Diatonic Progressions Using Roman Numerals

There is a type of analysis of jazz, blues, and popular music that uses the uppercase roman numerals plus chord symbols for chord quality immediately following the roman numeral. Harmonic extensions and altered tones follow. All roman numerals are uppercase in this system of analysis.

![Roman Numeral Diagram](image)

Many popular music performers will communicate on stage using the roman numerals. It is essential that a musician wishing to improvise at a professional level develop skill in using diatonic numbers in all keys. Jazz, blues, and popular musicians often perform where no music is used and all chords are indicated by hand using chord numbers. This is especially true in blues and country music bands.

The Blues

The blues can be traced back to the work songs of the nineteenth century. By the early twentieth century, the blues had emerged as a significant African-American art form. By 1905, Jelly Roll Morton had popularized the blues with his “Jelly Roll Blues,” and W. C. Handy’s “St. Louis Blues” was one of the earliest recording hits. Many of the earliest gramophone recordings were blues compositions, and the influence of the blues can be found in virtually every popular music form around the world today.

The harmonic structure of the blues is based on three chords: I, IV, and V. The most common length of a blues chorus is 12 measures. The most important harmonic event that characterizes the blues progression is the IV in the fifth measure.
The melodic content of the blues is not the traditional diatonic scale that we have studied in earlier chapters. The unique sound of the blues is found through the incorporation of the blues scale. Although the blues is harmonically based on a I-IV-V progression, all these harmonic structures are based on the dominant seventh chord and use the blues scale, which contains color tones called blue notes (the b3, b5, and b7):

Because the chord progression of blues is harmonically simple, many jazz and popular musicians create interest and variety through chord substitution. Although many tunes use the same basic blues structure, in chord substitution the blues and jazz performer replaces the original chord with another chord either to add color or to make a more elaborate progression. The addition of V7 in the final measure is especially common, so that the dominant returns to the I of the next 12-bar strain and establishes a cycle of many choruses over which musicians can improvise.

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gmaj</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>IV7</td>
<td>C7</td>
<td>C7</td>
<td>G7</td>
<td>G7</td>
<td>D7</td>
<td>C7</td>
<td>G7</td>
</tr>
</tbody>
</table>

Thousands of variations are possible through chord substitution in improvisation. The following chart contains some of the most important examples:

<table>
<thead>
<tr>
<th>CHORD SUBSTITUTIONS IN A BLUES PROGRESSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>Progression 1</td>
</tr>
<tr>
<td>Progression 2</td>
</tr>
<tr>
<td>Progression 3</td>
</tr>
</tbody>
</table>

**What's Next?**

This text has only introduced the study of chord symbols; there is much more to be learned. Music theorists working with jazz contend that a chord symbol represents far more than just a triad with harmonic extensions; it also represents a scale, which is the basic note inventory for improvisation on that particular chord. Refer to the ninth-chord hand on page 282 to see how this would work.

One of the most important jazz pedagogues, Jamey Abersold, publishes many play-along CDs with his books. The CD includes a basic rhythm section of piano, bass, and drums. The books are in lead sheet format and include chord changes in a solo section and scales for improvisation over each chord symbol as well as other teaching materials.*

It is beyond the scope of this text to cover much of that material, which is so important for the development of improvisation and so distinctive a part of the creative performance of jazz, blues, and popular music. However, once the student has a good understanding of chord symbols, can spell the triads, and can find the harmonic extensions and color tones above them, he or she has the tools to learn to use the lead sheet effectively and creatively.

*Jamey Abersold, New Albany, Indiana.
APPENDIX 1

Warm-ups

MAJOR

\( \text{do re do re mi re do do re mi fa mi re do do do si do do si mi do} \)

MINOR

\( \text{la ti la la ti do ti la la ti do re do do ti la} \)
\[ \text{la mi do la la fa mi re do ti la la la mi do la} \]

Do-Re-Mi (From the Sound of Music)

8 DO  That will bring us back to do-oh-oh-oh!

7 TI  Tea... a drink with jam and bread

6 LA  La... a note to follow Sew,

5 SOL  Sew... a needle pulling thread,

4 FA  Far... a long, long way to run.

3 MI  Me... a name I call myself,

2 RE  Ray... a drop of golden sun,

1 DO  Doe... a deer, a female deer,
APPENDIX 2

Very Simple Tunes
(1. 3-5 notes)

1. \(\text{do re mi re mi re do}\)

2. \(\text{do re mi fa so fa mi fa so fa mi re do}\)

3. \(\text{do mi so mi so mi fa mi re do}\)

4. \(\text{do re mi so mi do re mi do}\)

5. \(\text{do}\)

6. \(\text{do}\)

7. \(\text{do}\)
Simple melodies in minor

la ti do re do ti la la ti do ti la la

la ti do do ti la la ti do re mi mi
mi re mi re do ti la la ti do ti la la

la ti do ti do re do re mi re mi fa me re do re do ti la

la ti do ti do re do re mi re mi fa me re do re do ti la

la ti do re do re mi re mi fa me re do re do ti la

la ti do re do re mi re mi fa me re do re do ti la

la ti do re do re mi re mi fa me re do re do ti la
APPENDIX 3
Rhythmic Exercises

Pat - a - cake, pat - a - cake, ba - ker's man!

Bake me a cake as fast as you can.

Pat it, and prick it, And mark it with a T, Put it in the o - ven For Tom - my and me.

2.

Hick - o - ry, dick - o - ry, dock! The mouse ran up the clock; The
clock struck one And down he run, Hick - o - ry, dick - o - ry, dock!

3.

Pease por - ridge hot, Pease por - ridgecold, Pease por - ridge in the pot, Nine days old.

4.

Sing a song of six - pence, A pock - et full of rhy; Four - and - twenty blake - birds, Baked in a pie!
5.

\[ \text{Old King Cole was a merry old soul and a merry old soul was he. He} \]
\[ \text{called for his pipe and he called for his bowl, and he called for his fiddlers three.} \]

6.

\[ \text{Sing a song of sixpence, a pocket full of rye,} \]
\[ \text{Four and twenty blackbirds baked in a pie.} \]

7.

\[ \text{This is the way we go to school, go to school go to school,} \]
\[ \text{this is the way we go to school on a cold and frosty morning.} \]
APPENDIX 4

Intervals

M2 up

\[
\begin{align*}
\text{do} & \quad \text{re} \\
\text{re} & \quad \text{mi} \\
\text{fa} & \quad \text{sol} \\
\text{so} & \quad \text{la} \\
\text{la} & \quad \text{ti}
\end{align*}
\]

\[\text{Are you sleeping Are you sleeping...}\]

M2 down

\[
\begin{align*}
\text{mi} & \quad \text{re} \\
\text{re} & \quad \text{do} \\
\text{ti} & \quad \text{la} \\
\text{la} & \quad \text{so} \\
\text{so} & \quad \text{fa}
\end{align*}
\]

\[\text{Hot cross buns, hot cross buns}\]

M2

\[\text{INVERTED into m7}\]

m7 up

\[
\begin{align*}
\text{so} & \quad \text{fa} \\
\text{la} & \quad \text{so} \\
\text{ti} & \quad \text{la} \\
\text{re} & \quad \text{do} \\
\text{mi} & \quad \text{re}
\end{align*}
\]

\[\text{There is place for us...}\]

m2 down

\[
\begin{align*}
\text{do} & \quad \text{ti} \\
\text{fa} & \quad \text{mi} \\
\text{la} & \quad \text{si}
\end{align*}
\]

\[\text{Joshua fit the battle of Jericho}\]

m7 down

\[
\begin{align*}
\text{ti} & \quad \text{fa} \\
\text{mi} & \quad \text{do} \\
\text{si} & \quad \text{la}
\end{align*}
\]

\[\text{INVERTED into M7}\]

\[\text{there are no well known melodies with M7}\]
Blue-bird, blue-bird through my window...

Alas my love, you do me wrong to

My Bonnie lies over the ocean

Nobody knows the trouble I'm in

Kumbaya, my Lord, kumbaya

When isreal was in Egypt's land
Perfect Intervals (Fifth & Fourth)

P5  P5  P5  P5  P5  P5  P5  d5!!!!!

P5  P5  P5  P5  P5  P5  P5  d5!!!!!

P5  P5  P5  P5  P5  P5  P5  d5!!!!!

P5  P5  P5  P5  P5  P5  P5  d5!!!!!

P4  P4  P4  P4  P4  P4  P4  A4!!!!

P4  P4  P4  P4  P4  P4  P4  A4!!!!

P4  P4  P4  P4  P4  P4  P4  A4!!!!

Twinkle twinkle little star

On a wagon bound to market

I danced in the morning when the

150
To Chris and Billy

Group I

1. Walking

2. Running

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3. Skipping

4. Jumping

5. The Splits
8. Deep Knee Bend

9. Hopping On Right Foot

10. Hopping On Left Foot
Group II

1. Stretching

2. Tiptoe Running

3. Jumping Off The Front Porch Steps
4. Skipping

5. Jumping Rope (Slow, and "Red Pepper")
Group I
1. Walking and Running

1st time—legato (smooth, connected)
2nd time—staccato (sharp, detached)

2. Skipping

legato—staccato

3. Hopping

staccato

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W.M.Co. 6722
Group II
1. Morning Stretch

Walking

3. Running

Relax your fingers.

legato—staccato

W.M.Co. 6722
10. Sitting Up and Lying Down

\[\text{legato–staccato}\]

11. A Hard Trick

Practise this first:
\[\text{legato–staccato}\]

Then practise this:
\[\text{legato–staccato}\]

W.M.Co. 6729
Group III
1. Deep Breathing

2. Rolling
Group V
1. Deep Breathing

2. Touching Toes
Get Away!

This piece uses both the MIDDLE C POSITION and the MIDDLE D POSITION.

MIDDLE C POSITION

Allegro

Get away, get away, got ta
get away! Get a
horse, get a horse and we'll
ride all day! Get a
way, get a way, got ta
get a way! Get a

Move to
MIDDLE D POSITION

horse and get a
way!

"Gid dy
ap! Gid dy
ap!" That is
what we'll say as we go riding on our way. "Get a-

long! Get a-long!" That'll be our song as we go gal-

lop-

ing a-long. Get a-way, get a-way, got-ta get a-way! Get a

horse, get a horse and we'll ride all day! Get a-

way, get a-way, got-ta get a-way! Get a horse and get a-

way!
Blue Scales

Slow blues tempo

*Play eighth notes in long-short pairs*

*This piece is especially effective with the eighth notes played a little unevenly, with a "lifting rhythm." The eighths ON THE BEAT should be made a little longer, and the eighths OFF THE BEAT a little shorter.*
Clementine

Andante moderato

1. In a cavern, in a canyon, Excavating for a mine,
2. Light she was and like a feather, And her shoes were number nine,

Dwelt a miner forty years, Herring boxes without end.

Use after OUR SPECIAL WALTZ (page 23).
niner, And his daughter, Clementine.

top ses, Sandals were for Clementine.

Oh my darling, Oh my darling, Oh my darling Clementine!

You are lost and gone for ever, Dreadful sorry, Clementine!