

CHAPTER 18

MELODY CONSTRUCTION

Pitches used to construct melodies may be chord tones or approach tones.

CHORD TONES

Many melodies are constructed primarily of chord tones. For example, *La Cucaracha* is composed of chord tones in all but the third and seventh bars.



Figure 18.1: Chord Tones in La Cucaracha.

Chord tones of a given chord may be played in any order, in any octave and with any rhythm pattern against that chord. When the melody is anticipated, the harmony is also anticipated.

F6 Dmin7 Gmin7 C7 FMaj7

B \flat 6 Gmin7 Cmin7 F7 B \flat 6

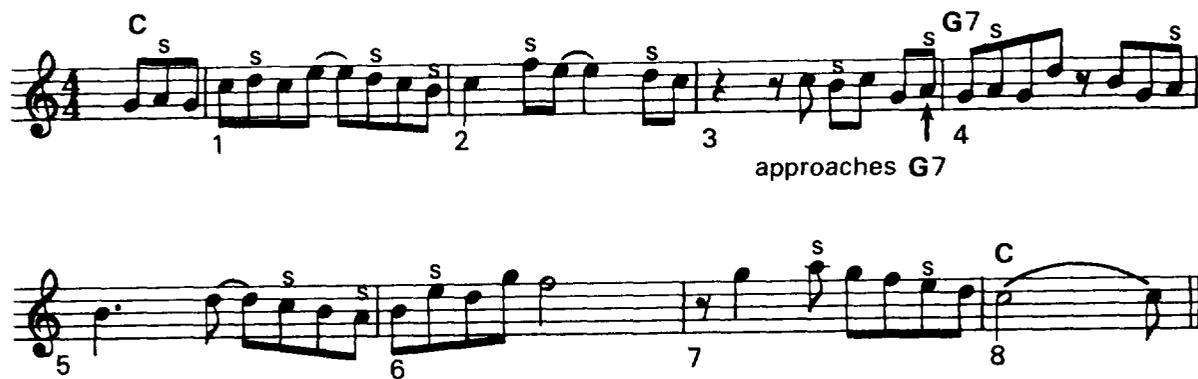
Figure 18.2: Chord Tone Melodies.

APPROACH TONES

Approach tones are tones that lead into chord tones by step. Approach tones are usually of half beat duration (usually , sometimes ). Two types of approach tones are scale approach tones and chromatic approach tones.

Scale Approach Tones

Scale approach tones are non-chord tones within a given chord scale that approach the chord tones of that chord by step.



The figure shows two staves of musical notation in 4/4 time. The first staff begins with a C chord and ends with a G7 chord. The second staff continues the sequence. Scale approach tones are marked with 's' above notes. Numbers 1 through 8 are placed below the notes to indicate their position in the scale. An arrow points to the note 'approaches G7'.

Figure 18.3: Scale Approach Tones in La Cucaracha.

Notation of the chord scale for a given chord will make the identification of scale approach tones easier.

FMaj7 Major	D7 Lydian 7th	Gmin7 Dorian	C7 Mixolydian	FMaj7 Major
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ant ant

approaches C7

approaches Gmin7 approaches C7

B♭Maj7 Major	C7 Lydian 7th	Cmin7 Dorian	F7 Mixolydian	B♭6 Major
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ant

approaches Cmin7

CMaj7 Major	C7 Lydian 7th	FMaj7 Lydian	B♭7 Lydian 7th	C6 Major
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ant ant ant

approaches FMaj7

approaches FMaj7 approaches B♭7

Figure 18.4: Scale Approach and Chord Tone Melodies.

Chromatic Approach Tones

Chromatic approach tones are non-chord tones that approach chord tones or scale approach tones by half steps.

Figure 18.5: Chromatic Approach Tones in La Cucaracha.

A scale approach tone may move to a chromatic approach tone by half step if the chromatic approach tone goes immediately to a chord tone in the same direction.

Figure 18.6: Scale Approach Tone to Chromatic Approach Tone.

Notation of the chromatic approach tones, with the chord scale of a given chord, will make their identification easier. The result will be a chromatic scale.

F Maj7-Major:



F# dim7-Diminished:



Gmin7-Dorian:



C7-Mixolydian:

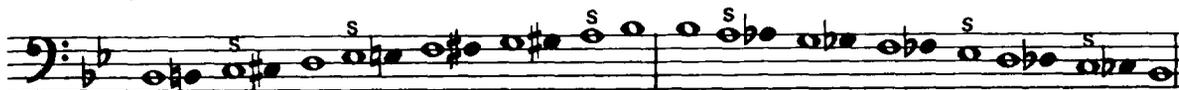


Diagram illustrating chromatic, scale, and chord tone approaches to F# dim7:

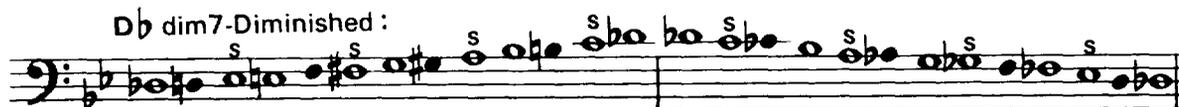
The diagram shows two musical staves in 4/4 time. The top staff shows a sequence of notes: F#4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4. Above the notes are labels: 'FMaj7' above F#4, 'S or C' above G4, 'F# dim7' above Ab4, 'S or C' above Bb4, 'Gmin7' above C5, 'C7' above Bb4, 'FMaj7' above Ab4, and 'chord tone' above G4. Below the notes are labels: 'C' below F#4, 'S' below G4, 'C' below Ab4, 'ant' below Bb4, 'S' below C5, 'C' below Bb4, 'S' below Ab4, and 'C' below G4. An arrow points from the 'C' below G4 to the 'S' below Ab4, with the text 'approaches F# dim7' below it. The bottom staff shows a sequence of notes: F#4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4. Above the notes are labels: 'chord tone' above F#4, 'C' above G4, 'S' above Ab4, 'C' above Bb4, 'S' above C5, 'C' above Bb4, 'S' above Ab4, and 'ant' above G4. Below the notes are labels: 'C' below F#4, 'S' below G4, 'C' below Ab4, 'S' below Bb4, 'C' below C5, 'S' below Bb4, 'C' below Ab4, and 'S' below G4. An arrow points from the 'C' below G4 to the 'S' below Ab4, with the text 'chord tone ant' above it.

Figure 18.7: Chromatic Approach, Scale Approach, and Chord Tone Melodies.

B \flat 6-Major :



D \flat dim7-Diminished :



Cmin7-Dorian :



F7-Mixolydian :



B \flat 6 D \flat dim7 Cmin7 ant F7 B \flat 6

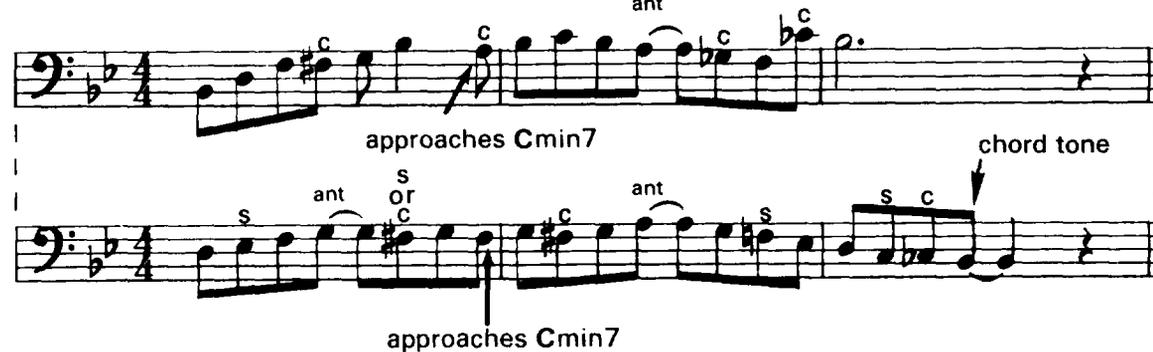


Figure 18.7: (continued).

CMaj7-Major:



Dmin7-Dorian :



Dmin7(♭5)-Locrian:



GAug7-Whole Tone:



Dmin7(♭5)

Dmin7 s s s or C CMaj7 GAug7 ant CMaj7

ant s s ant s C chord tone

A musical staff in 4/4 time showing a sequence of chords and notes. The notes are G, A, B, C, D, E, F#, G. Above the staff, the chords are labeled: Dmin7, s, s, s or C, CMaj7, GAug7, ant, CMaj7. Below the staff, the notes are labeled: ant, s, s, ant, s, C, chord tone. The staff is divided into two systems by a dashed line.

Figure 18.7: (continued).