

MELODIES ■ SECTION II

To be used with Section II of all other chapters

These melodies contain simple modulations, more complex rhythms, and diatonic skips in a variety of contexts. As in Melodies, Section I, the tonality of

each melody is clearly defined. Some phrases are longer; some are less symmetrical; syncopations are introduced; and the vocal range is extended.

■ ■ ■ The next six melodies introduce skips in the V7 chord, in both major and minor.

142. *Andante*



143. *Andante*



144. *Andante con moto*



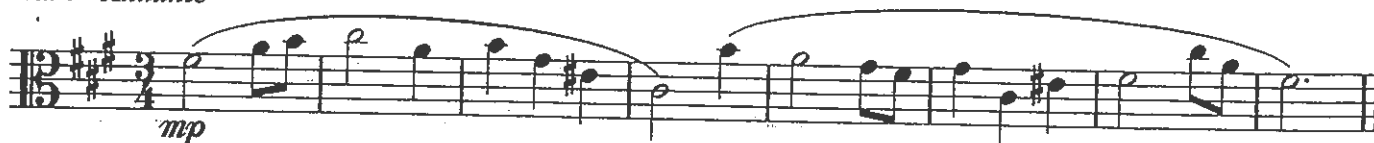
145. *Langsam*

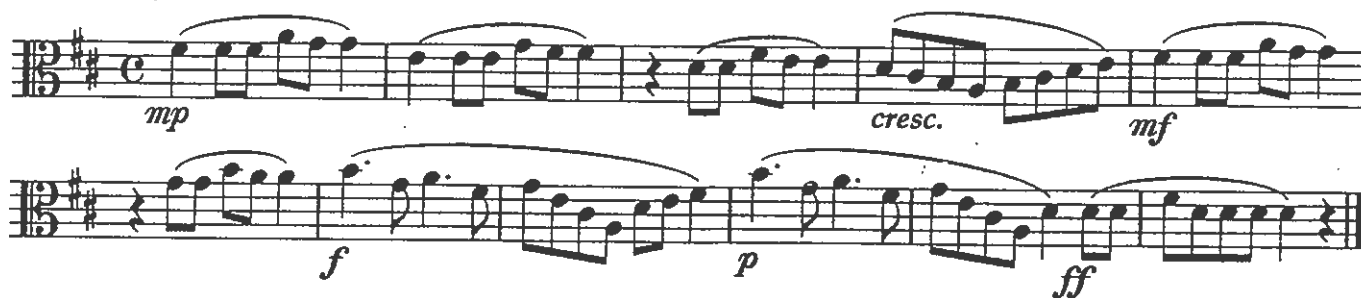


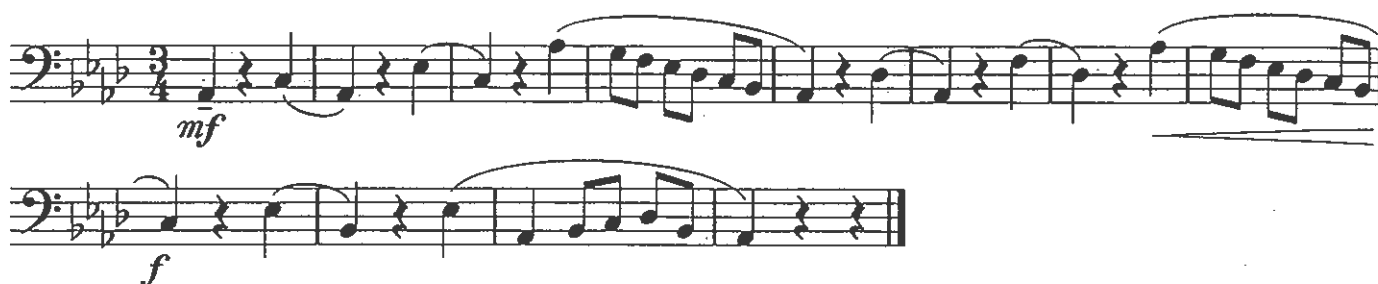
146. *Allegretto*



147. *Andante*



148. *Con moto*149. *Larghetto*150. *Allegro*151. *Andantino*152. *Con moto*

153. *Ballando*

■ ■ ■ The next five melodies introduce less frequently used meters: $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, and $\frac{6}{4}$.

154. *Andante cantabile*155. *Doux et expressif*156. *Larghetto*157. *Pastorale*

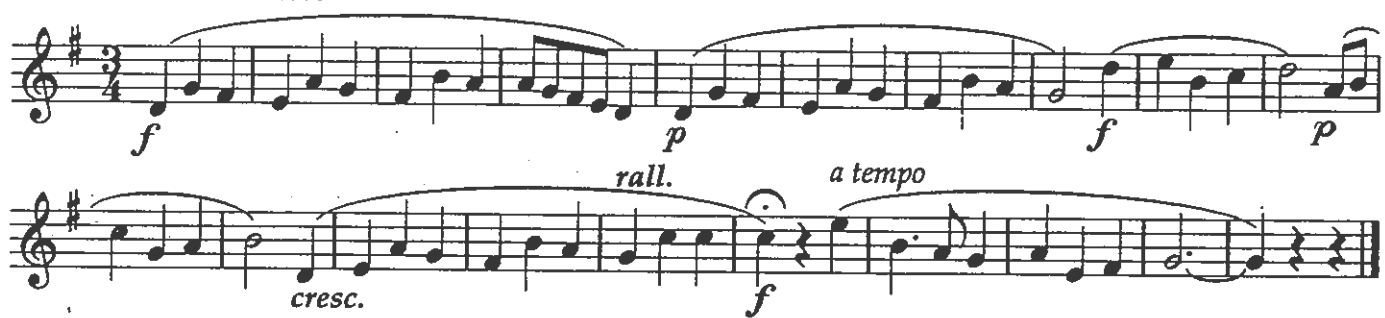
158. *Andante con moto*

Triplet symbols (three slanted lines) are included in the next three melodies.

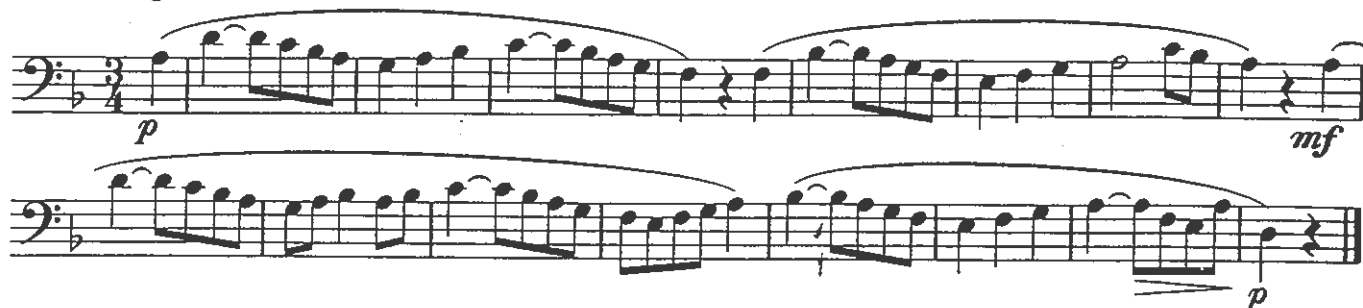
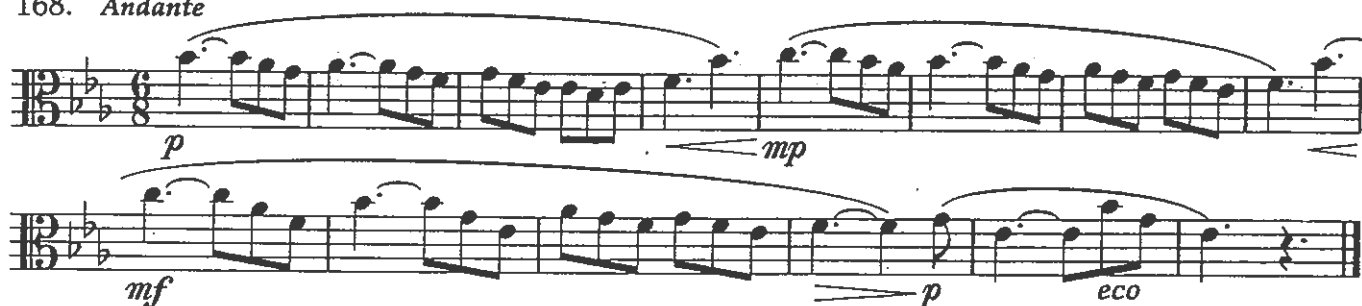
159. *Maestoso*160. *Largo*161. *Andante con moto*

162. *Andante*163. *Ziemlich schnell*

■ ■ ■ Skips of all diatonic intervals up to an octave are included from this point on.

164. *Andante con moto*165. *Lentement*166. *Langsam*

■ ■ ■ Ties are included in many of the melodies from this point on.

167. *Allegretto*168. *Andante*169. *Vivace*170. *Allegro*

171. *Allegro*

172. *Alla marcia*

173. *Andante*




 The next six melodies begin with upbeats ♩ or ♪.

174. *Allegro marziale*

175. *Andante pastorale*

Exercise 175, *Andante pastorale*, is written for a single staff in 6/8 time with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section, a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section, and finally a decrescendo (*dim.*) back to piano (*p*). The melody is characterized by flowing eighth and sixteenth notes, often beamed together.

176. *Allegro*

Exercise 176, *Allegro*, is written for a single staff in 2/4 time with a key signature of two flats (Bb, Eb). The piece starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) towards the end. The melody features eighth and sixteenth notes, with some rests and a final flourish.

177. *Con moto*

Exercise 177, *Con moto*, is written for a single staff in 2/4 time with a key signature of two flats (Bb, Eb). The piece begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte (*f*). The melody is composed of eighth and sixteenth notes, with some rests and a final flourish.

178. *Allegro*

Exercise 178, *Allegro*, is written for a single staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The piece starts with a mezzo-forte (*mf*) dynamic. The melody is composed of eighth and sixteenth notes, with some rests and a final flourish.

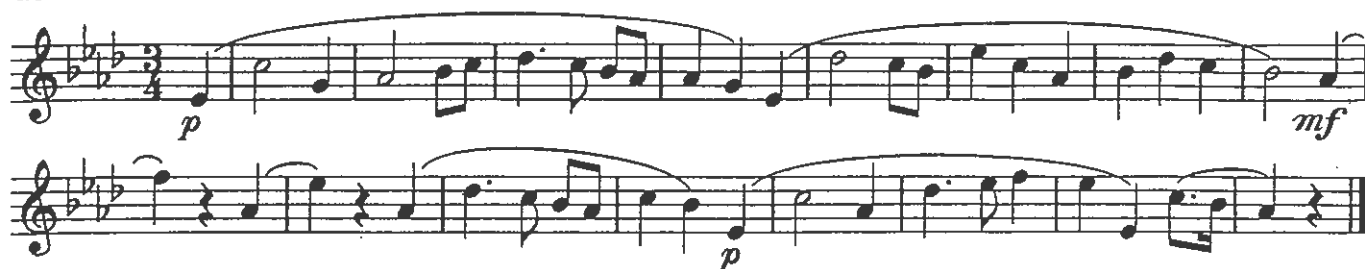
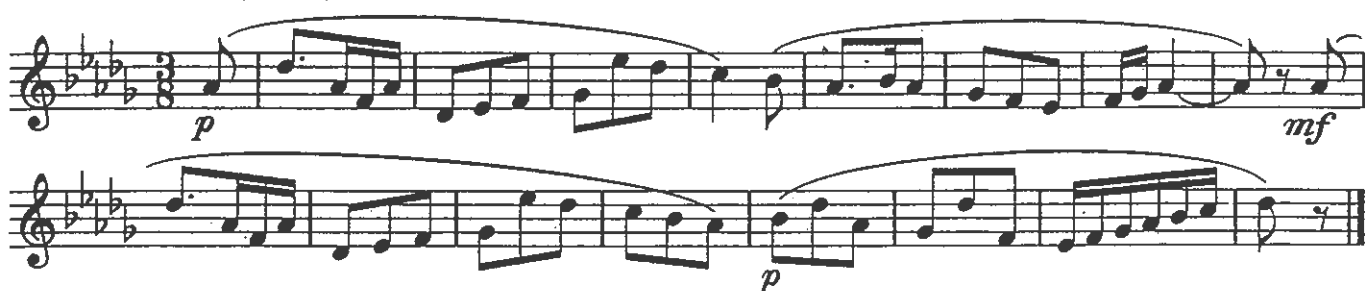
179. *Gaio*

Exercise 179, *Gaio*, is written for a single staff in 2/4 time with a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The melody is composed of eighth and sixteenth notes, with some rests and a final flourish.

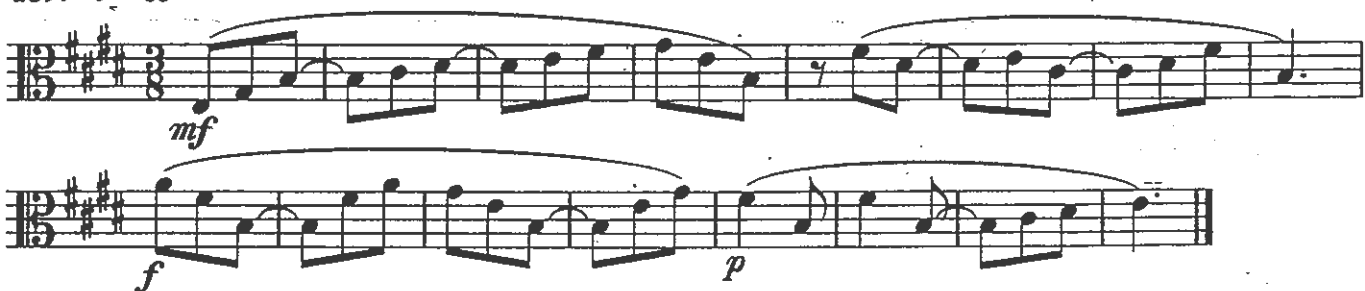


Syncopations are introduced in the next six melodies.

180. *Allegro*181. *Sustained*182. *Gaio*183. *Largo*184. *Lively*185. *Brisk*

186. *Andante*187. *Andantino (in one)*188. *Andante*

189. ♩ = 60

190. *Allegretto*

191. *Allegro*

192. *Valse (in one)*

193. *Andantino grazioso*

The next four melodies include chromatic neighbor notes.

194. *Andante*

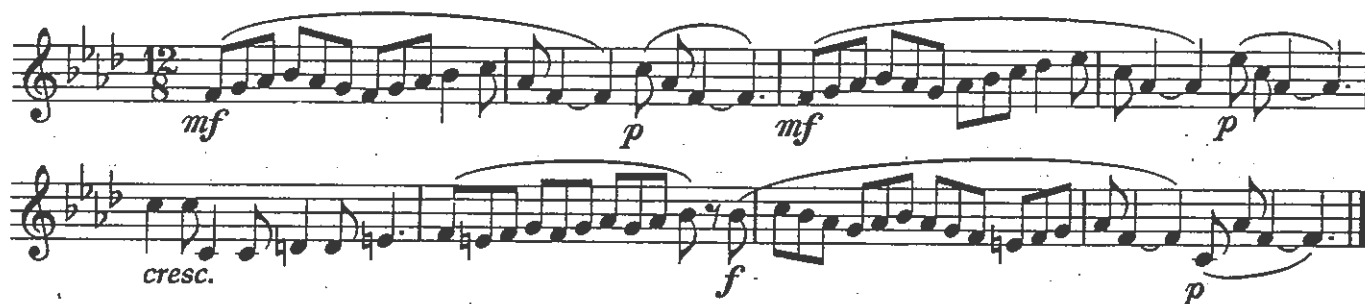
195. *Andante*

196. *Andantino piacevole*197. *Moderato*198. *Mässig und zart*199. *Lively*

200. *Moderato con moto*201. *Allegretto*202. *Cheerful*

■ ■ ■ The next four melodies, in the minor mode, move through the relative major. Before singing, find the point where that motion begins.

203. *Allegro*

204. *Allegro moderato*205. *Larghetto*206. *Andantino*207. *Andante*

208. *Waltz tempo*

f

p *a tempo* *cresc.* *rall.* *f* *p*

f *p*

209. *Allegro moderato*

f pesante *p*

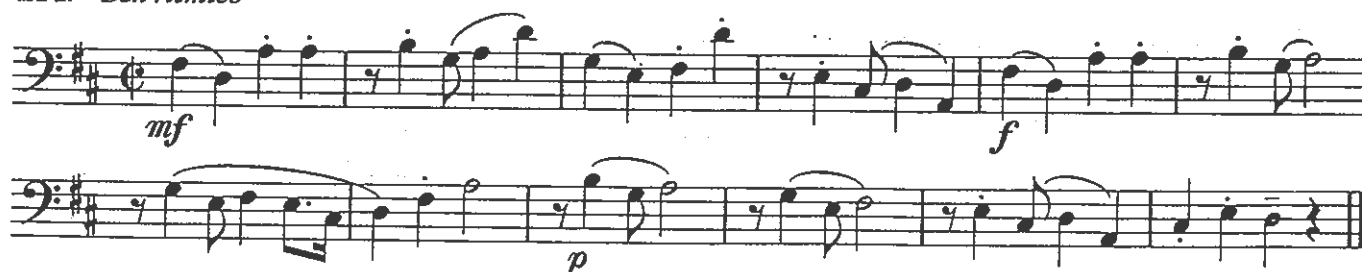
mf *cresc.*

f *p*

■ ■ ■ The next three melodies include chromatic passing notes.

210. *Moderato con moto*

f

211. *Andante con moto*212. *Allegro non troppo*213. *Lilting*214. *Ben ritmico*

215. *Maestoso*

f *cresc.*
ff

216. *Animé*

f

217. *Lento*

mp
mf *mp* *f*

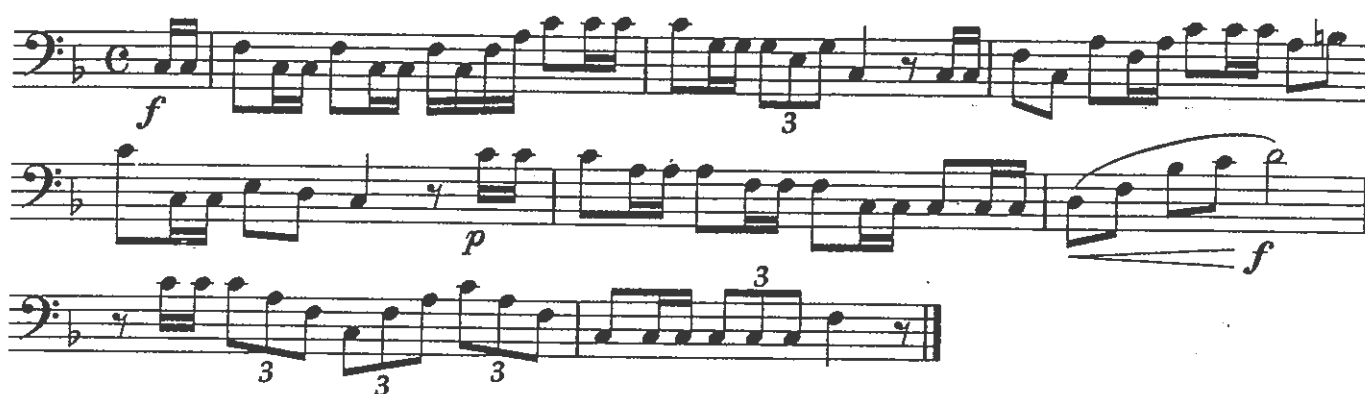
218. *Slowly*

p with expression *cresc.*
mf *p*

219. *Andante con moto*

mf *p*

■ ■ ■ The next three melodies, in the major mode, move through the dominant.

220. *Allegretto grazioso*221. *Fanfare*222. *Allegro assai*

223. *Allegro e ben marcato*224. *Allegro gioviale*225. *Andantino*226. *Allegro moderato*



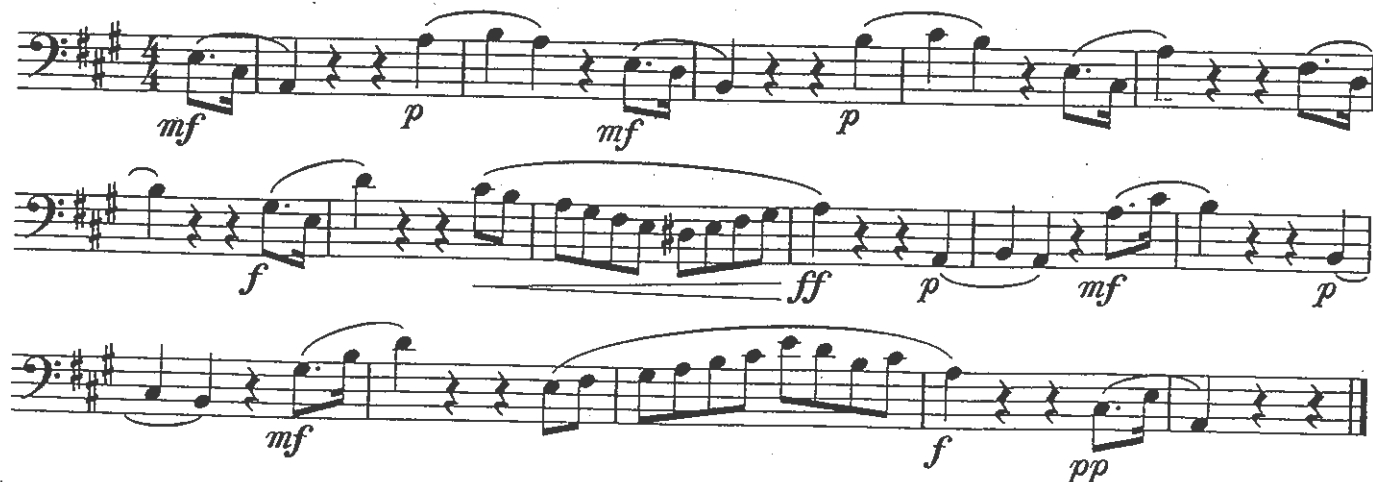
227. Minuet



228. Modéré



229. Allegro gioviale



230. *Briskly*231. *Etwas gedehnt*232. *Allegro lunatico*233. *Scherzando*