

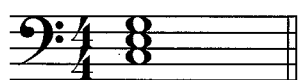
# Broken Chords and Arpeggiated Accompaniments

## BROKEN CHORDS

Another way to harmonize a melody is to break the chord notes so they are not played simultaneously. When the notes of a chord are played together, it is called a **BLOCK CHORD**.

When they are not played together, it is called a **BROKEN CHORD**.

Block Chords



Broken Chords



## ARPEGGIOS

When the notes of a chord are played sequentially, one after the other, it is called an **ARPEGGIO**. The word arpeggio comes from the Italian *arpeggiare*, which means "to play upon a harp." An arpeggio may be extended to an octave or more. Notice that the arpeggios below outline each note of the indicated chords in root position. When a chord is repeated in the following measures, it is not necessary to repeat the chord symbol.

### Schlaf in Guter Ruh

German Lullaby

## Exercises

- 1** Add an arpeggiated accompaniment to the melody below. Use quarter notes on each beat based on the indicated chords in root position.

### It Rained A Mist

American Folk Song

## Passing and Neighboring Tones

Most melodies include tones that are not part of the chord used for the harmony. These non-chord tones are called **NON-HARMONIC TONES**. When a melody passes from one chord tone to a *different* chord tone with a non-harmonic tone (a half or whole step) between, the non-harmonic tone is called a **PASSING TONE**.

Example of Passing Tones: The melody moves from C to F to G7 to C. The bass line shows chords I, IV, V7, and I. Arrows point to the non-chord tones in the melody, labeled "Passing tone".

When a melody passes from one chord tone back to the *same* chord tone with a non-harmonic tone (a half or whole step) between, the non-harmonic tone is called a **NEIGHBORING TONE**. It is an **UPPER NEIGHBORING TONE** when it is *above* the chord tone, and a **LOWER NEIGHBORING TONE** when it is *below* the chord tone.

Passing and neighboring tones are non-harmonic and usually occur on a weak beat. These tones should not be a factor in your choice of a chord to harmonize a melody.

Example of Neighboring Tones: The melody moves from C to F to G7 to C. The bass line shows chords I, IV, V7, and I. Arrows point to the non-chord tones in the melody, labeled "Upper neighboring tone" and "Lower neighboring tone".

## Exercises

- 1** Circle the upper neighboring tones and passing tones in the following melody. Identify each with U for the upper neighboring tones, or P for the passing tones.

London Bridge

English Folk Song

Exercise 1: Circle the upper neighboring tones and passing tones in the following melody. Identify each with U for the upper neighboring tones, or P for the passing tones.

- 2** Circle the lower neighboring tones and passing tones in the following melody. Identify each with L for the lower neighboring tones, or P for the passing tones.

Exercise 2: Circle the lower neighboring tones and passing tones in the following melody. Identify each with L for the lower neighboring tones, or P for the passing tones.

## Composing a Melody in a Major Key

Just as you added harmony to a previously written melody, you can also COMPOSE (create or write) a melody to a previously written chord progression.

Begin by analyzing the chord progression and writing the Roman numerals under the chords—then add the chord symbols above the staff. By using chord tones and adding non-harmonic tones (passing and neighboring) to make the melody more interesting, you can compose your own unique melody.

Remember that the first and last note of a melody tends to be the root of the I chord, and a V (or V7) usually precedes the last chord. The numbers between the staves refer to the melody notes. They are the intervals of the chords used in the bass accompaniment.\*

### Obwisana

Ghanaian Folk Song

Interval numbers between staves: \*3 5 5 3, 3 P R, 3 5 5 7, 3, 3 5 5 3, 3 P R, 3 5 5 R, R.

Chord symbols: D, G, D, A7, D, G, D, A7, D.

Roman numerals: I, IV, I, V7, I, I, IV, I, V7, I.

\*R=Root 3=3rd 5=5th P=Passing Tone

## Exercises

- \* **1** Analyze the harmony provided. Write the Roman numerals below the staff, then add the chord symbols above the staff. Write a melody (without rests) and circle any non-harmonic tones used.

Chord symbols: F, Bb, C7, F.

Roman numerals: I, IV, V7, I.

Non-harmonic tones: P, L.

Annotation: (5th omitted) under V7.

- \* **2** Analyze the harmony provided. Write the Roman numerals below the staff, then add the chord symbols above the staff. Write a melody (without rests) and circle any non-harmonic tones used.

Chord symbols: G, C, G, D7, G.

Roman numerals: I, IV, I, V7, I.

Non-harmonic tones: P, L.

Annotation: (5th omitted) under V7.

## Track 20

- 1** Listen to the harmonization of a C major scale with a smooth chord progression.

C G/B C F C F/C G7/B C

I V<sup>6</sup> I IV<sup>4</sup><sub>4</sub> I IV<sup>4</sup><sub>4</sub> V<sup>5</sup><sub>5</sub> I

5th omitted

## Track 21

- 2** Listen to the melody and chords. Write the missing chords in the bass clef, the Roman numerals (I or V<sup>5</sup>) below the staff and the chord symbols above the staff. Omit the 5th in the V<sup>7</sup> chord. The example will be played twice.

## Schubert Melody

Franz Schubert (1797-1828)

F Bb/F C7/E F C7/E F

I IV<sup>4</sup><sub>4</sub> V<sup>5</sup><sub>5</sub> I V<sup>5</sup><sub>5</sub> I

## Track 22

- 3** Listen to the melody and chords. Circle the non-harmonic tones and write a P above the note if it is a passing tone, a U if it is an upper neighboring tone, and an L if it is a lower neighboring tone.

## Shall We Gather At the River?

Robert Lowry (1826-1899)

D G A<sup>7</sup> D

L P U P

## Track 23

- 4** Listen to the musical selection with an arpeggiated accompaniment. Write the arpeggiated accompaniment in the bass clef. Omit the 5th in the V<sup>7</sup> chord. The example will be played twice.

G C D<sup>7</sup> G

I IV V<sup>7</sup> I