

O. SUPPORTING THE MELODY

An accompaniment should support and complement the melody.

Notice how in this piece when the melody moves slowly in the first bar, the accompaniment is busy, keeping the rhythm going. When the melody is busy, the accompaniment is less active.

Schumann, *Abschied from Waldscenen*

- 1** Circle the diminished 7th chord.

If the chords in the accompaniment jump up and down, they will sound quite dramatic. In this song, the composer wants a gentle accompaniment, so the warmth of the melody will sound out clearly. He uses inversions of chords so that the bass line and the chords move by step. He has to move the chords down at the end, as the singer is in a low register, and could be overpowered by the chords.

Schubert, *To Music*

- 2** Circle the chromatic dominant seventh above. Then add the missing chords in the second bar, to make a diminished seventh. (Note: The top notes, like the bass line, should move by step.)

Thickening the texture will usually make the music louder or more dramatic. A thinner texture is more appropriate (and easier to play) for soft or gentle music. Notice how in this excerpt Mozart has four or five note chords in the loud section, then just two notes at a time in the soft section.

Mozart, *Rondo from Sonata K311*

- 3** Write a tick over the diminished seventh and a star over the augmented sixth above.

- 4** Continue the accompaniment below. Include a diminished 7th, a passing V7, and an augmented 6th.

Grazioso
mp