

# Intervals in Action

## Chapter 8

### Supplement

#### The Melodic Line: The Beginning

1. *Rhythm.* Keep it simple, with most durations being equal to or longer than the duration of the beat. The final note should occur on a strong beat.
2. *Harmony.* Every melody note should belong to the chord that is to harmonize it.
3. *Contour.* The melody should primarily be conjunct (stepwise). The shape of the melody should be interesting but clear and simple, with a single focal point, the highest note of the melody.

Given these parameters, which example demonstrates it the best?

**A**

C: I V I I IV V I

**B**

I V I I IV V I

**C**

I V I I IV V I

4. *Leaps.*
  - a. Avoid augmented intervals, 7ths, and intervals larger than a P8. Diminished intervals may be used if the melody changes direction by step immediately after the interval.
  - b. a melodic interval larger than a P4 is usually best approached and left in the direction *opposite* to the leap.
  - c. When smaller leaps are used consecutively in the same direction, they should outline a triad.
5. *Tendency Tones.* In tonal music the 7th scale degree has a strong tendency to move up to tonic. An exception to this is the scalewise line descending from 1: 1-7-6-5. The only other tendency tone that needs to be considered is the 4th degree, which often moves down to 3, but not as often as 7 to 1.

**A**

a: i V i V V i V i V i

**B**

i i V i V i V i iv i

The first example illustrates a good melody in the restricted style with which we are beginning. The following example breaks all of rule 4 as well as rule 5.