CHORDS

Mm7 Chords: Adding Upper Voices

Having had some practice with adding the upper voices to triads in four-part SATB arrangements, let us turn to the Mm7 chord and its inversions.

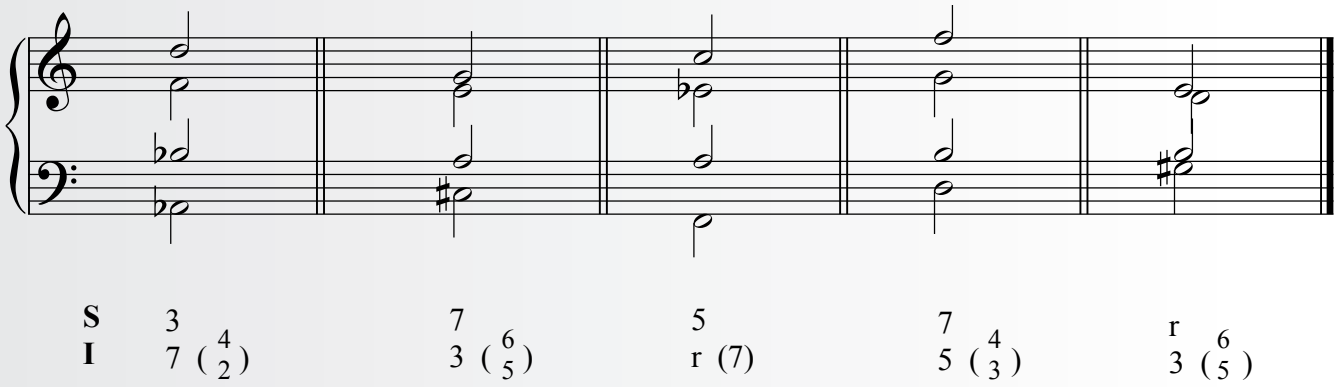
Filling in all three upper voices of a Mm7 chord given only the bass note can be accomplished in the same way as for triads: first hear the inversion and the soprano factor and then focus on the inner voices. You will once again need to listen to the overall texture of the chord to determine how far apart or close together the notes are. When inverted, all four notes of the chord will be present—no doubled root or omitted fifth.

Each Mm7 chord will be played four times: twice as a blocked chord, once in an arpeggio, and the final time as a blocked chord again. Try to get a sense of the spacing and voicing on the first two hearings and use the arpeggio to check the specifics.

Exercise

Your instructor will play five Mm7 chords in root position or inversion. Given below are the bass notes. For each chord identify the soprano factor (**S**) and inversion or bass factor (**I**), then add the three upper voices.

Mm7 Exercise 18–1



Exercises

1. Your instructor will play any root-position seventh chord with any note in the soprano. Determine in three hearings or less the quality of the chord and the soprano factor.
2. Given any note as the root, continue to practise singing arpeggios of all seventh chords.
3. Continue to use the chord charts in Online Appendix II to practise hearing soprano factors for all seventh chords, including inversions of V^7.

online

RHYTHM

Changing Meters

Much musical literature from the early twentieth century is characterized by a sense of experimentation as composers attempted to free themselves from the constraints of traditional organizational principles in music. In addition to gradually breaking the bonds of tonality, some composers challenged the notion of a regular beat by incorporating rapidly **changing meters** (also called **mixed meter**) into their music.[4]

While this topic could involve delving into complex concepts of **proportional notation**, **polymeter**, and **ratio**, the purpose of this section of our text is to introduce a fundamental aspect of changing meters: whether the beat or the divided beat is the **unit of temporal equivalence**.