

MUS 122

TONAL HARMONY 1

2 UNITS

MUS 122: TONAL HARMONY

Explore the language of Western music through
chords, scales, and functional harmonic thinking

C (C MAJOR)		DIATONIC TRIADS IN C MAJOR							
G A B C		I	ii	iii	IV	V	vi	vii°	
H									
F G A		C	Dm	Em	F	G	Am	B°	
W W		Major: I, IV, V • Minor: ii, iii, vi • Diminished: vii°							
		I	vi	ii	V				
		Predominant (PD) Creates motion away from tonic (IV, vi)		Dominant (D) Creates tension leading to tonic (V, vii°)		ROMAN Upper Lower ° = D ø = P			



Course video is available on our app

lanetonline.com



Course Code: MUS 122

Course Title: Tonal Harmony 1

Course Credit Load: 2 Units

Series 1: Principles of Melodic Writing

Series 2: Foundations of Harmonic Writing

Series 3: Triads in Major and Minor Scales

Series 4: Melody Composition with Lyrics

Series 5: Four-Part SATB Harmonisation

Proposed Outline for Series 1

Part 1: Characteristics of Melody

- Sub-Part 1.1: Definition and nature of melody
- Sub-Part 1.2: Elements of melodic contour (range, direction, climax)

Part 2: Rules of Melodic Construction

- Sub-Part 2.1: Stepwise motion and leaps
- Sub-Part 2.2: Treatment of dissonance
- Sub-Part 2.3: Balance and symmetry in melodic lines

Part 3: Expressive Qualities of Melody

- Sub-Part 3.1: Relationship between melody and text (lyrics)
- Sub-Part 3.2: Creating singable and memorable melodies



Introduction

Melody is often described as the soul of music, the part that listeners hum, sing, or remember long after a performance. In tonal harmony, the ability to craft effective melodies is essential because it provides the foundation upon which harmonic structures are built. This Series will guide you through the principles that make melodies both beautiful and structurally sound.

The aim of this Series is to equip you with the skills to construct melodies that are coherent, expressive, and suitable for harmonisation.

We shall commence this Series by examining the characteristics of melody, including its definition, contour, and expressive qualities. Next, we will explore the rules of melodic construction, focusing on stepwise motion, leaps, and the treatment of dissonance. Finally, we will conclude by considering how melody interacts with lyrics and how composers create singable and memorable lines that connect with listeners.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 2.1** define melody and explain its essential characteristics,
- **SLO 2.2** analyse melodic contour in terms of range, direction, and climax,
- **SLO 2.3** apply rules of melodic construction including stepwise motion, leaps, and treatment of dissonance,
- **SLO 2.4** evaluate balance and symmetry in melodic lines, and
- **SLO 2.5** design expressive melodies that align effectively with given lyrics.



1.1 Characteristics of Melody

1.1.1 Definition and nature of melody

A **melody** is a succession of musical tones arranged in a particular order to form a coherent and expressive line. It is the aspect of music that listeners most readily recognise and remember. Unlike harmony, which deals with the vertical combination of sounds, melody unfolds horizontally over time. A well-constructed melody balances simplicity with interest, making it both singable and memorable.

Fill in the blank: A melody is a succession of _____ arranged to form a coherent musical line.

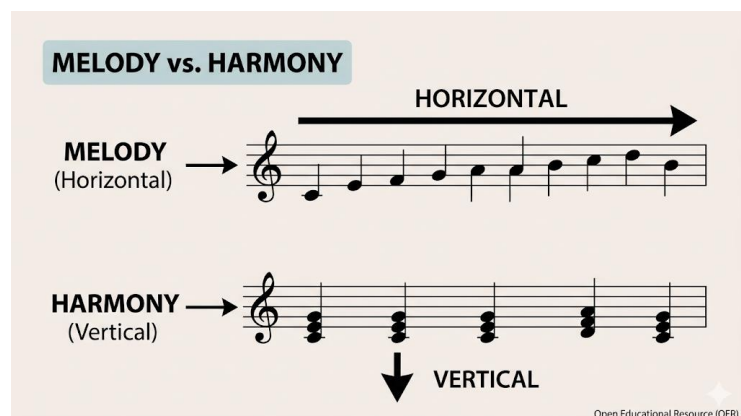


Figure 1.1 Representation of melody versus harmony

1.1.2 Elements of melodic contour (range, direction, climax)

The **melodic contour** refers to the overall shape of a melody as it moves up and down in pitch. Three important elements define contour:

- **Range:** The distance between the lowest and highest notes in a melody. A narrow range often feels simple and intimate, while a wide range can sound dramatic and expansive.
- **Direction:** The way a melody moves, either ascending, descending, or remaining static. Effective melodies often combine these movements to maintain interest.
- **Climax:** The highest point of intensity or pitch in a melody. It provides emotional focus and is usually placed strategically to give the melody a sense of arrival.

Fill in the blank: The highest point of intensity in a melody is called the _____.



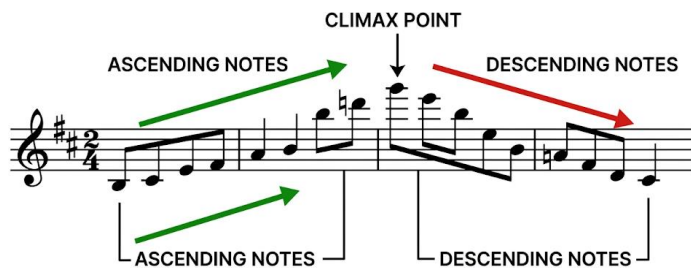


Plate 1.1 Example of melodic contour with range, direction, and climax

Pilot questions 1.1

1. Which term describes the overall shape of a melody as it moves up and down in pitch?
2. What is the difference between a narrow range and a wide range in melody?
3. Which element of melodic contour provides emotional focus?
4. How does direction contribute to the interest of a melody?
5. Fill in the blank: A melody unfolds _____ over time.

1.2 Rules of Melodic Construction

1.2.1 Stepwise motion and leaps

A melody is most effective when it balances **stepwise motion** and **leaps**. Stepwise motion refers to movement between adjacent notes in a scale, creating smooth and connected lines. Leaps, on the other hand, involve larger intervals that add variety and excitement. Good melodic writing ensures that leaps are used sparingly and are often followed by stepwise motion in the opposite direction to restore balance.

Fill in the blank: Movement between adjacent notes in a scale is called _____ motion.

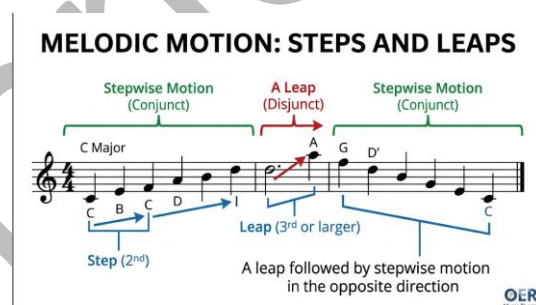


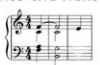
Figure 1.2 Example of stepwise motion and leaps in melody



1.2.2 Treatment of dissonance

Dissonance refers to a combination of tones that creates tension or instability. In melodic writing, dissonant notes must be carefully prepared and resolved to maintain musical coherence. Common techniques include passing tones, neighbour tones, and suspensions, all of which introduce dissonance but resolve smoothly into consonance. This controlled use of dissonance adds expressive depth without disrupting the flow of the melody.

Fill in the blank: A note that creates tension and requires resolution is called _____.

	TYPE	ABBREVIATION	DEFINITION
1	Passing Tone	PT	A non-chord tone approached by step and left by step in the same direction, connecting two chord tones. 
2	Neighbor Tone	NT	A non-chord tone approached by step and left by step in the opposite direction, returning to the original chord tone. 
3	Suspension	SUS	A chord tone that is held over into the next chord, becoming a non-chord tone before resolving down by step. 

Box 1.1 Common types of melodic dissonance

1.2.3 Balance and symmetry in melodic lines

A well-constructed melody often displays **balance** and **symmetry**. Balance refers to the proportion between ascending and descending movements, long and short phrases, and tension and release. Symmetry involves structuring melodies so that phrases mirror or complement one another, creating a sense of unity. These qualities make melodies easier to remember and more aesthetically pleasing.

Fill in the blank: When melodic phrases mirror or complement one another, this is called _____.

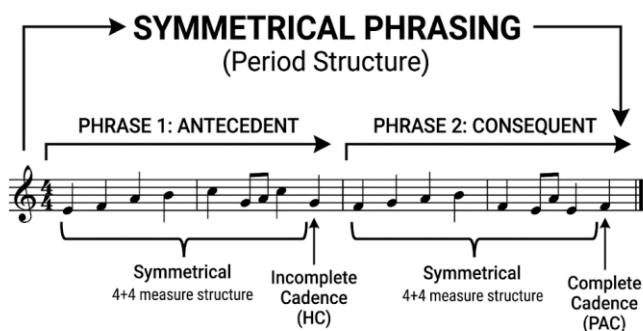


Plate 1.2 Symmetry in melodic phrasing



Pilot questions 1.2

1. What is the difference between stepwise motion and leaps in melody?
2. Why should leaps be followed by stepwise motion in the opposite direction?
3. Which term describes tones that create tension and require resolution?
4. Name two common techniques for handling dissonance in melodic writing.
5. What qualities make a melody balanced and symmetrical?

1.3 Expressive Qualities of Melody

1.3.1 Relationship between melody and text (lyrics)

A melody often gains its full meaning when paired with **lyrics**, which are the words set to music. The relationship between melody and text is crucial because the melodic line must reflect the natural rhythm, accent, and emotional tone of the words. For example, strong syllables in lyrics are usually matched with strong beats in the melody. This alignment ensures that the music supports the text rather than obscuring it.

Fill in the blank: Strong syllables in lyrics are usually matched with strong _____ in the melody.

Figure 1.3 Alignment of Melody with Lyrics

The diagram illustrates two types of syllabic settings. The top staff shows a melodic line with lyrics 'The rain in Spain we falls with - me,'. The bottom staff shows a melodic line with lyrics 'he mn and rih. tal a - te ri.'.

Syllabic Setting:
One syllable per note

Melismatic Setting:
One syllable over multiple notes

1.3.2 Creating singable and memorable melodies

A melody becomes truly expressive when it is both **singable** and **memorable**. Singable melodies are those that lie comfortably within the vocal range and avoid awkward leaps or excessive dissonance. Memorable melodies often use repetition, clear phrasing, and a strong sense of climax. Composers aim to balance simplicity with variety so that the melody is easy to recall yet engaging to perform.

Fill in the blank: A melody that lies comfortably within the vocal range and avoids awkward leaps is described as _____.



SIMPLE FOLK MELODY: Singability and Memorability



FEATURES: Stepwise motion, small intervals, repetition, and a single peak help make a melody singable and memorable. As seen in Open Educational Resources (OER)

Plate 1.3 Example of a singable and memorable melody

Pilot questions 1.3

1. Why is it important for a melody to reflect the rhythm and accent of lyrics?
2. What qualities make a melody singable?
3. Which techniques help make a melody memorable?
4. Fill in the blank: A melody that uses repetition and clear phrasing is often easier to _____.
5. How does the placement of climax contribute to the expressiveness of a melody?

Series Summary

This Series has introduced you to the principles of melodic writing, which form the foundation of tonal harmony. We began by examining the characteristics of melody, focusing on its definition, nature, and the elements of melodic contour such as range, direction, and climax. We then explored the rules of melodic construction, including the importance of stepwise motion, the careful use of leaps, and the treatment of dissonance to maintain coherence. Finally, we considered the expressive qualities of melody, particularly its relationship with lyrics and the techniques that make melodies singable and memorable.

By working through these Parts, you have achieved the Series Learning Outcomes. You can now define melody and explain its characteristics (SLO 2.1), analyse melodic contour (SLO 2.2), apply rules of melodic construction (SLO 2.3), evaluate balance and symmetry in melodic lines (SLO 2.4), and design expressive melodies that align effectively with given lyrics (SLO 2.5). These skills will serve as a strong foundation for the subsequent Series on harmonic writing and beyond.



Glossary of Terms

- **Balance:** The proportion between ascending and descending movements, long and short phrases, and tension and release in a melody.
- **Climax:** The highest point of intensity or pitch in a melody, often providing emotional focus.
- **Contour:** The overall shape of a melody as it moves up and down in pitch.
- **Dissonance:** A combination of tones that creates tension or instability, requiring resolution.
- **Harmony:** The vertical combination of sounds, as opposed to melody which unfolds horizontally.
- **Leaps:** Larger intervallic movements in a melody that add variety and excitement.
- **Lyrics:** Words set to music, which interact with melody to convey meaning and emotion.
- **Melody:** A succession of musical tones arranged in a particular order to form a coherent and expressive line.
- **Range:** The distance between the lowest and highest notes in a melody.
- **Stepwise motion:** Movement between adjacent notes in a scale, creating smooth and connected lines.
- **Symmetry:** Structuring melodies so that phrases mirror or complement one another, creating unity.

Concept Check Questions [Series 1]

Objective questions

1. Which term refers to the overall shape of a melody as it moves up and down in pitch? (Linked to SLO 2.2)
2. A melody that uses adjacent notes in a scale is said to employ _____ motion. (Linked to SLO 2.3)
3. Which element of melodic contour provides emotional focus and is usually the highest point of intensity? (Linked to SLO 2.2)
4. What is the term for structuring melodies so that phrases mirror or complement one another? (Linked to SLO 2.4)
5. Strong syllables in lyrics are usually matched with strong _____ in the melody. (Linked to SLO 2.5)

Short-answer questions

6. Define melody and explain how it differs from harmony. (Linked to SLO 2.1)
7. Describe the difference between a narrow range and a wide range in melodic contour. (Linked to SLO 2.2)
8. Explain why leaps in melody should be followed by stepwise motion in the opposite direction. (Linked to SLO 2.3)



9. Identify two common techniques for handling dissonance in melodic writing. (Linked to SLO 2.3)
10. State two qualities that make a melody singable. (Linked to SLO 2.5)

Long-answer questions

11. Analyse the importance of balance and symmetry in melodic lines, giving examples of how they contribute to memorability. (Linked to SLO 2.4)
 - **Basic response:** Learners should explain that balance and symmetry create unity, make melodies easier to remember, and provide aesthetic appeal. Examples may include symmetrical phrasing or balanced ascending and descending movements.
 - **Value-added response:** Outstanding learners may extend the discussion by comparing symmetrical structures in folk melodies with asymmetrical structures in modern compositions, evaluating how each affects listener perception and recall.
12. Design a short melody (in prose description, not notation) that aligns effectively with a given lyric line, explaining how the rhythm and accent of the words are reflected in the melodic choices. (Linked to SLO 2.5)
 - **Basic response:** Learners should describe a melody that matches strong syllables with strong beats, uses stepwise motion for smoothness, and places a climax at an expressive word.
 - **Value-added response:** Outstanding learners may add detail by discussing how repetition, phrasing, and controlled dissonance enhance the expressiveness of the melody, and how these techniques could be adapted for different genres.

Answers to Concept Check Questions [Series 1]

Objective questions

1. Contour
2. Stepwise
3. Climax
4. Symmetry
5. Beats

Short-answer questions

6. Melody is a succession of tones arranged horizontally to form a coherent line, while harmony is the vertical combination of sounds.
7. A narrow range feels simple and intimate, while a wide range sounds dramatic and expansive.
8. To restore balance and avoid awkward melodic jumps.
9. Passing tones and neighbour tones (suspensions may also be included).
10. Comfortable vocal range and avoidance of awkward leaps.



Long-answer questions

11.

- **Basic response:** Balance and symmetry make melodies unified, memorable, and aesthetically pleasing. Symmetrical phrasing and balanced movements help listeners recall melodies easily.
- **Value-added response:** Symmetry in folk melodies creates predictability, while asymmetry in modern works adds surprise. Both approaches affect memorability differently, showing how composers use balance creatively.

12.

- **Basic response:** A melody for the lyric “Shining bright in the sky” could ascend stepwise on “shining bright,” reach a climax on “sky,” and align strong syllables with strong beats.
- **Value-added response:** The melody could repeat “shining bright” for emphasis, use a suspension before resolving on “sky,” and employ phrasing that mirrors the natural rhythm of speech, making it expressive and memorable across genres.

Answers to Pilot Questions [Series 1]

Part 1: Characteristics of Melody

1. Contour
2. Narrow range feels simple, wide range sounds dramatic
3. Climax
4. Direction adds interest by varying movement
5. Horizontally

Part 2: Rules of Melodic Construction

1. Stepwise motion is adjacent notes, leaps are larger intervals
2. To restore balance and smoothness
3. Dissonance
4. Passing tones, neighbour tones
5. Balance and symmetry

Part 3: Expressive Qualities of Melody

1. To ensure music supports the text’s rhythm and accent
2. Comfortable vocal range, avoidance of awkward leaps
3. Repetition, clear phrasing, climax placement
4. Recall
5. It provides emotional focus and expressive impact



References and Attributions [Series 1]

This section provides references and attributions for the instructional content, illustrations, and suggested open educational resources (OERs) used in Series 1: Principles of Melodic Writing. All entries are presented in a clear and consistent style, using APA referencing format.

In-text references

- Course content adapted from MUS 122: Tonal Harmony I Learning Outcomes and Course Contents (university document provided).

Illustrations and placeholders

- *Figure 1.1 Representation of melody versus harmony*
 - AI-generated prompt: “Create a diagram showing melody as a horizontal line of notes and harmony as vertical stacks of notes.”
 - Suggested OER search string: “melody vs harmony diagram OER.”
- *Plate 1.1 Example of melodic contour with range, direction, and climax*
 - AI-generated prompt: “Draw a musical staff with a melody line showing ascending notes, descending notes, and a marked climax point.”
 - Suggested OER search string: “melodic contour example staff notation OER.”
- *Figure 1.2 Example of stepwise motion and leaps in melody*
 - AI-generated prompt: “Draw a musical staff showing a melody with mostly stepwise motion and one leap followed by stepwise motion in the opposite direction.”
 - Suggested OER search string: “stepwise motion and leaps melody notation OER.”
- *Box 1.1 Common types of melodic dissonance*
 - AI-generated prompt: “Create a simple table listing passing tones, neighbour tones, and suspensions with definitions.”
 - Suggested OER search string: “melodic dissonance types passing neighbour suspension OER.”
- *Plate 1.2 Symmetry in melodic phrasing*
 - AI-generated prompt: “Draw a musical staff showing a melody divided into two balanced symmetrical phrases.”
 - Suggested OER search string: “symmetrical melodic phrasing example OER.”
- *Figure 1.3 Alignment of melody with lyrics*
 - AI-generated prompt: “Create a diagram showing a lyric line with syllables matched to musical notes on a staff.”
 - Suggested OER search string: “melody and lyrics alignment example OER.”
- *Plate 1.3 Example of a singable and memorable melody*
 - AI-generated prompt: “Draw a musical staff showing a simple folk melody with repetition and a clear climax.”
 - Suggested OER search string: “folk melody example singable memorable OER.”



Course Code: MUS 122

Course Title: Tonal Harmony

Course Credit Load: 2 Units

Series 1: Principles of Melodic Writing

Series 2: Foundations of Harmonic Writing

Series 3: Triads in Major and Minor Scales

Series 4: Melody Composition with Lyrics

Series 5: Four-Part SATB Harmonisation

Proposed Outline for Series 2

Part 1: Nature of Harmony

- Sub-Part 2.1.1: Definition and role of harmony
- Sub-Part 2.1.2: Relationship between melody and harmony

Part 2: Rules of Harmonic Progression

- Sub-Part 2.2.1: Consonance and dissonance in harmony
- Sub-Part 2.2.2: Voice leading principles
- Sub-Part 2.2.3: Cadences and their functions

Part 3: Harmonic Vocabulary up to the Dominant Seventh

- Sub-Part 2.3.1: Primary triads (I, IV, V)
- Sub-Part 2.3.2: Secondary triads and their roles
- Sub-Part 2.3.3: Introduction to the dominant seventh chord



Introduction

In the last Series, we explored the principles of melodic writing, focusing on how to construct expressive and memorable melodic lines. Melody, however, does not exist in isolation. It is enriched and supported by harmony, which provides depth, structure, and emotional colour to music. This Series will introduce you to the foundations of harmonic writing, an essential skill for anyone studying tonal harmony.

The aim of this Series is to equip you with the knowledge and skills to apply the rules of harmonic writing, understand harmonic progression, and use chords up to the dominant seventh effectively.

We shall commence this Series by examining the nature of harmony and its relationship with melody. Next, we will explore the rules of harmonic progression, including consonance, dissonance, voice leading, and cadences. Finally, we will conclude by studying the harmonic vocabulary up to the dominant seventh chord, focusing on primary and secondary triads and their functions.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 2.1** define harmony and explain its role in relation to melody,
- **SLO 2.2** analyse the rules of harmonic progression including consonance, dissonance, and cadences,
- **SLO 2.3** apply principles of voice leading to create smooth harmonic connections, and
- **SLO 2.4** demonstrate the use of primary and secondary triads, including the dominant seventh chord, in harmonic writing.

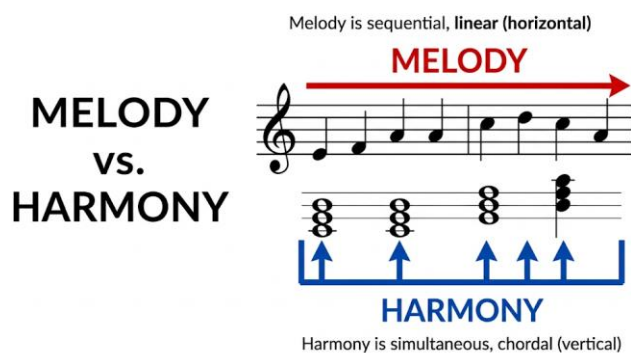


2.1 Nature of Harmony

2.1.1 Definition and role of harmony

Harmony is the simultaneous combination of musical tones that creates depth and richness in music. While melody unfolds horizontally as a sequence of notes, harmony works vertically, supporting and enhancing the melodic line. Harmony provides structure, emotional colour, and a sense of progression, making music more engaging and complete. Without harmony, melodies may sound bare, but with it, they gain fullness and expressive power.

Fill in the blank: Harmony is the _____ combination of musical tones that supports melody.



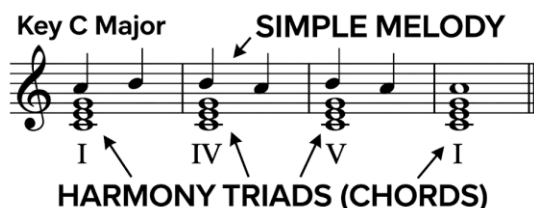
Caption: Figure 2.1 Relationship between melody and harmony

2.1.2 Relationship between melody and harmony

The relationship between melody and harmony is one of interdependence. A melody provides the main theme or idea, while harmony enriches it by adding chords that complement the melodic movement. For example, a simple melody can be harmonised with primary triads to create a fuller sound. Harmony also guides the listener's expectations, as certain chord progressions naturally lead to resolution. This interaction between melody and harmony is central to tonal music.

Fill in the blank: A simple melody can be harmonised with _____ triads to create a fuller sound.

MELODY WITH HARMONY TRIADS: A Simple Example



Open Educational Resource (OER)



Plate 2.1 Example of melody supported by harmony

Pilot questions 2.1

1. What is harmony, and how does it differ from melody?
2. Why is harmony important in tonal music?
3. Which term describes the vertical combination of tones in music?
4. How does harmony guide the listener's expectations?
5. Fill in the blank: Harmony provides _____, emotional colour, and a sense of progression in music.

2.2 Rules of Harmonic Progression

2.2.1 Consonance and dissonance in harmony

Consonance refers to combinations of tones that sound stable and pleasing, while **dissonance** refers to combinations that create tension and require resolution. In harmonic writing, consonance provides rest and stability, whereas dissonance adds movement and expression. Effective harmonic progression balances these two qualities, using dissonance to create interest and consonance to provide resolution.

Fill in the blank: In harmony, combinations of tones that sound stable and pleasing are called _____.

CONSONANCE vs. DISSONANCE IN MUSIC

Interval Type	Examples	Characteristics
Consonant Intervals		
Perfect Fifth (P5)		Sounds stable, resolved, pleasing. Standard in harmony.
Major Third (M3)		
Dissonant Intervals		
Minor Second (m2)		Sounds unstable, active, harsh. Creates tension that requires resolution.
Tritone (d5/A4)		

OER Music Theory Resource

Box 2.1 Examples of consonant and dissonant intervals

2.2.2 Voice leading principles

Voice leading is the smooth connection of individual musical lines within harmony. Each voice (soprano, alto, tenor, bass) should move naturally, avoiding awkward leaps or parallel fifths and octaves. Good voice leading ensures that chords progress smoothly, maintaining clarity and balance. For example, stepwise motion is preferred, and when leaps occur, they are often compensated by movement in the opposite direction.



Fill in the blank: The smooth connection of individual musical lines within harmony is called _____.

SMOOTH VOICE LEADING IN FOUR-PART (SATB) HARMONY

→ conjunct motion (steps) — common tones (held)

Soprano: MOVE BY STEP

Alto: COMMON TONE HELD (Alto)

Tenor: MOVE BY STEP

Bass: BASS MOVES CONTRARY TO UPPER VOICES

C Major — G Major (first inversion) — C Major

Figure 2.2 Example of voice leading in four-part harmony

2.2.3 Cadences and their functions

A **cadence** is a harmonic progression that signals the end of a phrase or section. Cadences provide closure, pause, or continuation depending on their type. Common cadences include the **perfect cadence** (V–I), which gives a strong sense of resolution, the **plagal cadence** (IV–I), often associated with solemnity, and the **imperfect cadence** (ending on V), which creates anticipation. Cadences are essential in shaping the flow of music and guiding the listener's expectations.

Fill in the blank: A harmonic progression that signals the end of a phrase or section is called a _____.

1. PERFECT CADENCE (V–I)	2. PLAGAL CADENCE (IV–I)	3. IMPERFECT CADENCE (ending on V)
G major → C major	IV major → C minor	C major → C minor
G V I	IV V I	III V V
Cadence is anticated perfect in always ass C chest and stands sounds in aloud function.	This cadence between IV–I and object atrawm and plagaly noted and onen attendant.	Imperfect cadence is might ending on C (enpes). To consine stressted ousing exacilphanso.

Plate 2.2 Examples of cadences in tonal harmony

Pilot questions 2.2

1. What is the difference between consonance and dissonance in harmony?
2. Why is dissonance important in harmonic progression?
3. Which term describes the smooth connection of voices in harmony?
4. Name two rules of good voice leading.
5. Which cadence provides the strongest sense of resolution?



2.3 Harmonic Vocabulary up to the Dominant Seventh

2.3.1 Primary triads (I, IV, V)

Primary triads are the most important chords in tonal harmony. They are built on the first (I), fourth (IV), and fifth (V) degrees of the scale. These triads establish the tonal centre and provide the foundation for harmonic progression. The tonic (I) represents stability, the subdominant (IV) introduces movement away from the tonic, and the dominant (V) creates tension that resolves back to the tonic. Together, they form the backbone of harmonic writing.

Fill in the blank: The triad built on the fifth degree of the scale is called the _____.

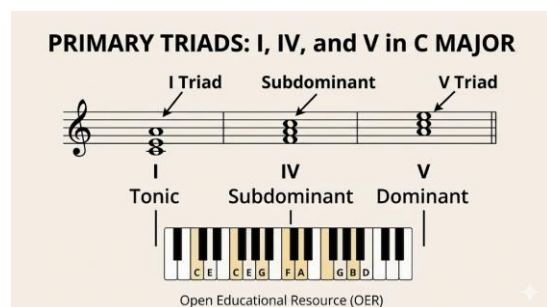


Figure 2.3 Primary triads in C major

2.3.2 Secondary triads and their roles

Secondary triads are built on the remaining degrees of the scale (ii, iii, vi, and vii°). While they are less powerful than the primary triads, they add variety and richness to harmonic progressions. For example, the ii chord often leads to the V chord, creating a strong pre-dominant function. The vi chord can substitute for the tonic, offering contrast, while the diminished vii° chord intensifies the pull towards the tonic. These chords expand the harmonic palette available to composers.

Fill in the blank: The chord built on the seventh degree of the scale is usually _____ in quality.

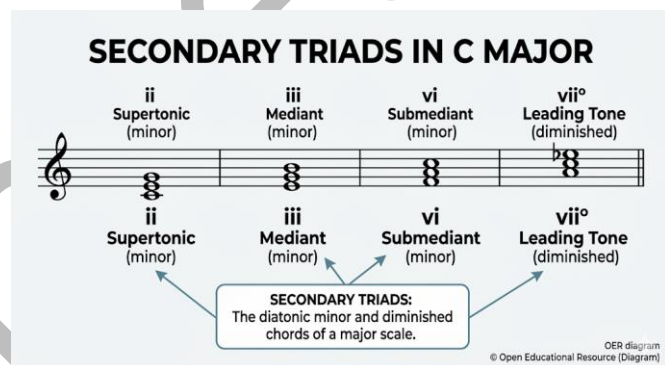


Plate 2.3 Secondary triads in C major



2.3.3 Introduction to the dominant seventh chord

The **dominant seventh chord (V7)** is one of the most significant chords in tonal harmony. It is formed by adding a minor seventh to the dominant triad. This chord creates strong tension because of the tritone between its third and seventh, which resolves naturally to the tonic. The V7 chord is essential in establishing tonal closure and is frequently used in cadences. Its expressive power makes it a cornerstone of harmonic writing.

Fill in the blank: The dominant seventh chord is formed by adding a _____ seventh to the dominant triad.

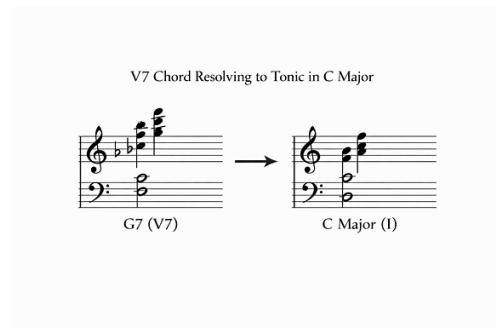


Figure 2.4 Dominant seventh chord resolving to tonic

Pilot questions 2.3

1. Which triads are considered primary in tonal harmony?
2. What role does the dominant triad (V) play in harmonic progression?
3. Name two secondary triads and explain their functions.
4. Which interval within the dominant seventh chord creates tension?
5. Fill in the blank: The dominant seventh chord resolves naturally to the _____.



Series Summary

This Series has introduced you to the foundations of harmonic writing, which are essential for understanding how melodies are supported and enriched in tonal music. We began by examining the nature of harmony and its relationship with melody, highlighting how harmony provides depth, structure, and emotional colour. We then explored the rules of harmonic progression, focusing on consonance and dissonance, principles of voice leading, and the role of cadences in shaping musical flow. Finally, we studied the harmonic vocabulary up to the dominant seventh chord, including primary and secondary triads and their functions.

By working through these Parts, you have achieved the Series Learning Outcomes. You can now define harmony and explain its role in relation to melody (SLO 2.1), analyse the rules of harmonic progression (SLO 2.2), apply voice leading principles to create smooth harmonic connections (SLO 2.3), and demonstrate the use of primary and secondary triads, including the dominant seventh chord (SLO 2.4). These skills will prepare you for more advanced harmonic and compositional tasks in subsequent Series.

Glossary of Terms

- **Cadence:** A harmonic progression that signals the end of a phrase or section.
- **Consonance:** A combination of tones that sound stable and pleasing.
- **Dissonance:** A combination of tones that creates tension and requires resolution.
- **Dominant seventh chord (V7):** A chord formed by adding a minor seventh to the dominant triad, creating strong tension that resolves to the tonic.
- **Harmony:** The vertical combination of musical tones that supports and enriches melody.
- **Primary triads:** The I, IV, and V chords, which establish the tonal centre and provide the foundation for harmonic progression.
- **Secondary triads:** Chords built on the ii, iii, vi, and vii° degrees of the scale, adding variety and richness to harmony.
- **Tonic:** The first degree of the scale, representing stability and the tonal centre.
- **Voice leading:** The smooth connection of individual musical lines within harmony.

Concept Check Questions [Series 2]

Objective questions

1. Which term describes the vertical combination of tones in music? (Linked to SLO 2.1)
2. Consonance refers to combinations of tones that are _____. (Linked to SLO 2.2)
3. Which cadence provides the strongest sense of resolution? (Linked to SLO 2.2)
4. The triads built on I, IV, and V are called _____ triads. (Linked to SLO 2.4)
5. The dominant seventh chord is formed by adding a _____ seventh to the dominant triad. (Linked to SLO 2.4)



Short-answer questions

6. Define harmony and explain its role in tonal music. (Linked to SLO 2.1)
7. Describe the difference between consonance and dissonance in harmonic progression. (Linked to SLO 2.2)
8. Explain why good voice leading avoids parallel fifths and octaves. (Linked to SLO 2.3)
9. Identify two secondary triads and describe their functions. (Linked to SLO 2.4)
10. State the role of the dominant triad (V) in harmonic progression. (Linked to SLO 2.4)

Long-answer questions

11. Analyse the importance of cadences in tonal harmony, giving examples of how different types shape musical flow. (Linked to SLO 2.2)
 - **Basic response:** Learners should explain that cadences provide closure, pause, or continuation, with examples such as perfect, plagal, and imperfect cadences.
 - **Value-added response:** Outstanding learners may extend the discussion by comparing cadences across genres, evaluating how composers use them to manipulate listener expectations.
12. Demonstrate how primary and secondary triads can be combined in a short harmonic progression, explaining the functions of each chord. (Linked to SLO 2.4)
 - **Basic response:** Learners should describe a progression such as I–IV–V–I, with secondary chords like ii leading to V.
 - **Value-added response:** Outstanding learners may add detail by discussing substitutions, inversions, and the expressive use of the diminished vii° chord to intensify resolution.

Answers to Concept Check Questions [Series 2]

Objective questions

1. Harmony
2. Stable and pleasing
3. Perfect cadence (V–I)
4. Primary
5. Minor

Short-answer questions

6. Harmony is the vertical combination of tones that supports melody, providing depth and structure.
7. Consonance is stable and pleasing, while dissonance creates tension that requires resolution.
8. To maintain clarity and avoid weakening the independence of voices.
9. ii (pre-dominant, leading to V) and vi (substitute for tonic).



10. The dominant triad creates tension and resolves to the tonic.

Long-answer questions

11.

- **Basic response:** Cadences mark phrase endings and provide closure or continuation. Perfect cadences resolve strongly, plagal cadences sound solemn, and imperfect cadences create anticipation.
- **Value-added response:** Cadences are used differently across genres, such as classical music emphasising perfect cadences, while jazz and gospel often highlight plagal cadences for expressive effect.

12.

- **Basic response:** A progression such as I–IV–V–I shows primary triads, with ii leading to V as a secondary chord.
- **Value-added response:** Adding inversions or using vii° before I intensifies resolution, while vi can substitute for I to provide contrast.

Answers to Pilot Questions [Series 2]

Part 1: Nature of Harmony

1. Harmony is the vertical combination of tones, while melody is horizontal.
2. It enriches melody, adds depth, and provides structure.
3. Harmony
4. By creating expectations of resolution.
5. Structure

Part 2: Rules of Harmonic Progression

1. Consonance is stable, dissonance creates tension.
2. It adds movement and expression.
3. Voice leading
4. Avoid parallel fifths and octaves, prefer stepwise motion.
5. Perfect cadence (V–I)

Part 3: Harmonic Vocabulary up to the Dominant Seventh

1. I, IV, V
2. It creates tension and resolves to the tonic.
3. ii (pre-dominant), vi (substitute for tonic).
4. Tritone between the third and seventh.
5. Tonic



References and Attributions [Series 2]

- Course content adapted from MUS 122: Tonal Harmony I Learning Outcomes and Course Contents (university document provided).

Illustrations and placeholders

- *Figure 2.1 Relationship between melody and harmony*
 - AI-generated prompt: “Create a diagram showing melody as a horizontal line of notes and harmony as vertical stacks of notes.”
 - Suggested OER search string: “melody and harmony diagram OER.”
- *Plate 2.1 Example of melody supported by harmony*
 - AI-generated prompt: “Draw a musical staff showing a simple melody line with chords (triads) placed beneath it.”
 - Suggested OER search string: “melody with harmony triads example OER.”
- *Box 2.1 Examples of consonant and dissonant intervals*
 - AI-generated prompt: “Create a table listing consonant intervals such as perfect fifth and major third, and dissonant intervals such as minor second and tritone.”
 - Suggested OER search string: “consonant and dissonant intervals music OER.”
- *Figure 2.2 Example of voice leading in four-part harmony*
 - AI-generated prompt: “Draw a musical staff with four-part harmony showing smooth voice leading between chords with arrows.”
 - Suggested OER search string: “voice leading four-part harmony example OER.”
- *Plate 2.2 Examples of cadences in tonal harmony*
 - AI-generated prompt: “Draw a musical staff showing examples of perfect cadence (V–I), plagal cadence (IV–I), and imperfect cadence (ending on V).”
 - Suggested OER search string: “cadence examples music notation OER.”
- *Figure 2.3 Primary triads in C major*
 - AI-generated prompt: “Draw a musical staff showing the I, IV, and V triads in C major.”
 - Suggested OER search string: “primary triads I IV V C major OER.”
- *Plate 2.3 Secondary triads in C major*
 - AI-generated prompt: “Draw a musical staff showing the ii, iii, vi, and vii° triads in C major.”
 - Suggested OER search string: “secondary triads ii iii vi vii diminished OER.”
- *Figure 2.4 Dominant seventh chord resolving to tonic*
 - AI-generated prompt: “Draw a musical staff showing the V7 chord in C major resolving to the tonic chord.”
 - Suggested OER search string: “dominant seventh chord resolution C major OER.”



Course Code: MUS 122

Course Title: Tonal Harmony

Course Credit Load: 2 Units

Series 1: Principles of Melodic Writing

Series 2: Foundations of Harmonic Writing

Series 3: Triads in Major and Minor Scales

Series 4: Melody Composition with Lyrics

Series 5: Four-Part SATB Harmonisation

Proposed Outline for Series 3

Part 1: Structure of Triads

- Sub-Part 3.1.1: Definition and components of triads
- Sub-Part 3.1.2: Types of triads (major, minor, diminished, augmented)

Part 2: Triads in Major Scales

- Sub-Part 3.2.1: Triads on each degree of the major scale
- Sub-Part 3.2.2: Functional roles of major scale triads

Part 3: Triads in Minor Scales

- Sub-Part 3.3.1: Triads on each degree of the natural minor scale
- Sub-Part 3.3.2: Triads in harmonic and melodic minor scales
- Sub-Part 3.3.3: Functional roles of minor scale triads

Introduction



In the last Series, we explored the foundations of harmonic writing, focusing on how chords support and enrich melodies. To build on this knowledge, it is important to understand triads, which are the basic building blocks of harmony. Triads provide the framework for chord progressions and are essential for both composition and analysis in tonal music.

The aim of this Series is to equip you with the skills to construct, identify, and apply triads on each degree of both major and minor scales.

We shall commence this Series by examining the structure of triads, including their definition, components, and types. Next, we will explore triads in major scales, considering their construction and functional roles. Finally, we will conclude by studying triads in minor scales, including natural, harmonic, and melodic forms, and their functions within harmonic progressions.

Series Learning Outcomes

Upon completing this Series, you should be able to:

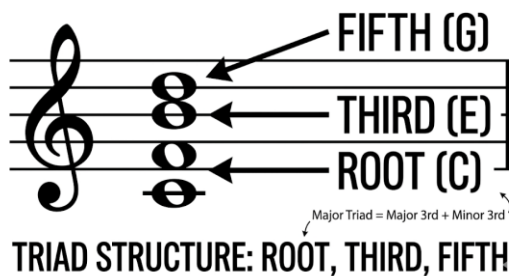
- **SLO 3.1** define triads and explain their structural components,
- **SLO 3.2** distinguish between types of triads including major, minor, diminished, and augmented,
- **SLO 3.3** construct triads on each degree of the major scale,
- **SLO 3.4** analyse the functional roles of triads within the major scale,
- **SLO 3.5** construct triads on each degree of the natural, harmonic, and melodic minor scales, and
- **SLO 3.6** evaluate the functional roles of triads within minor scales.



3.1 Structure of Triads

3.1.1 Definition and components of triads

A **triad** is a chord consisting of three distinct notes: the **root**, the **third**, and the **fifth**. The root is the fundamental note upon which the triad is built. The third determines whether the triad is major or minor, while the fifth provides stability and completes the chord. Triads are the simplest and most common chords in tonal harmony, forming the basis for more complex harmonic



Fill in the blank: A triad is made up of the root, the _____, and the fifth.

Figure 3.1 Structure of a triad

3.1.2 Types of triads (major, minor, diminished, augmented)

Triads can be classified into four types depending on the quality of their intervals:

- **Major triad:** Built with a major third above the root and a perfect fifth above the root. It sounds bright and stable.
- **Minor triad:** Built with a minor third above the root and a perfect fifth above the root. It sounds darker and more introspective.
- **Diminished triad:** Built with a minor third and a diminished fifth. It sounds tense and unstable.
- **Augmented triad:** Built with a major third and an augmented fifth. It sounds open and unresolved.

These four types of triads provide the harmonic vocabulary for both major and minor scales.

Fill in the blank: A triad built with a minor third and a perfect fifth is called a _____ triad.



THE FOUR TYPES OF TRIADS & THEIR INTERVAL PATTERNS

TRIAD TYPE 	CHORD SYMBOL (example C)	INTERVAL STRUCTURE (STACKED THIRDS)	INTERVAL PATTERN (FROM ROOT)
 Major	C	M3 + m3	P1 - M3 - P5
 Minor	Cm	m3 + M3	P1 - m3 - P5
Diminished	Cdim or C°	m3 + m3	P1 - m3 - d5
Augmented	Caug or C+	M3 + M3	P1 - M3 - A5

Box 3.1 Types of triads and their interval structures

Pilot questions 3.1

1. What are the three components of a triad?
2. Which component of a triad determines whether it is major or minor?
3. Name the four types of triads.
4. Which triad is built with a minor third and a diminished fifth?
5. Fill in the blank: A triad built with a major third and an augmented fifth is called an _____ triad.

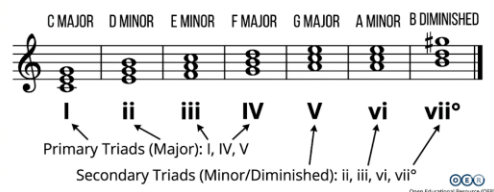
3.2 Triads in Major Scales

3.2.1 Triads on each degree of the major scale

In a **major scale**, a triad can be built on each of its seven degrees. The quality of each triad depends on the intervals formed above the root. For example, in C major, the triad on the first degree (I) is a major triad, the triad on the second degree (ii) is minor, and the triad on the seventh degree (vii°) is diminished. This systematic construction allows us to predict the quality of triads in any major scale.

Fill in the blank: The triad built on the seventh degree of a major scale is usually _____ in quality.

DIATONIC TRIADS IN C MAJOR



Primary Triads (Major): I, IV, V
Secondary Triads (Minor/Diminished): ii, iii, vi, vii°

Figure 3.2 Triads on each degree of the C major scale



3.2.2 Functional roles of major scale triads

Each triad in the major scale has a **functional role** within tonal harmony. The tonic (I) provides stability and acts as the tonal centre. The subdominant (IV) moves away from the tonic, creating contrast, while the dominant (V) generates tension that resolves back to the tonic. Secondary triads such as ii, iii, and vi add variety, with ii often serving as a pre-dominant chord leading to V. The diminished vii° intensifies the pull towards the tonic. Understanding these roles helps composers and performers create progressions that sound logical and expressive.

Fill in the blank: The triad that creates tension and resolves to the tonic is the _____ triad.

FUNCTIONAL ROLES OF DIATONIC TRIADS IN A MAJOR KEY

PRIMARY TRIADS	SECONDARY TRIADS
I (Tonic): Establish key center, rest and stability.	ii (Supertonic): Predominant function, common chord for subdominant function.
IV (Subdominant): Create contrast and departure, pre-dominant function.	iii (Mediant): Weaker functional role, connects Tonic and Dominant, or extends Tonic. 🎵
V (Dominant): Create tension and desire to resolve to the Tonic. 🎵	vi (Submediant): 'Relative Minor' of Tonic, often used for deceptive cadences.
	vii° (Leading Tone): Strong dominant function, creates intense tension to resolve to Tonic. 🎵 ↗️ →

Box 3.1 Functional roles of major scale triads

Pilot questions 3.2

1. What determines the quality of triads built on each degree of the major scale?
2. Which triad in the major scale is diminished?
3. Name the three primary triads in the major scale.
4. Which triad often serves as a pre-dominant chord leading to V?
5. Fill in the blank: The tonic triad provides _____ and acts as the tonal centre.

3.3 Triads in Minor Scales

3.3.1 Triads on each degree of the natural minor scale

In a **natural minor scale**, triads can be built on each of the seven degrees, just as in the major scale. However, the quality of these triads differs because of the altered interval structure of the minor scale. For example, in A natural minor, the triad on the first degree (i) is minor, the triad on the fourth degree (iv) is also minor, and the triad on the fifth degree (v) is minor rather than major. This gives the natural minor scale a darker and more subdued harmonic character.

Fill in the blank: In the natural minor scale, the triad built on the first degree is usually _____ in quality.



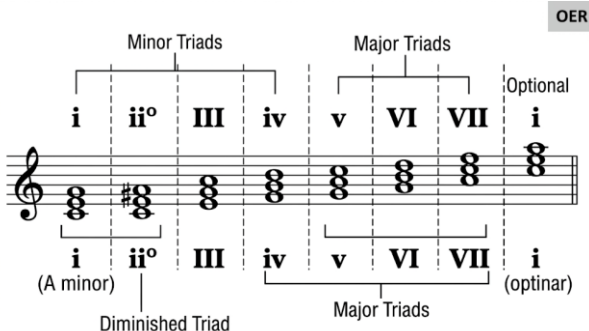


Figure 3.3 Triads on each degree of the A natural minor scale

3.3.2 Triads in harmonic and melodic minor scales

The **harmonic minor scale** raises the seventh degree by a semitone, which changes the quality of certain triads. For example, in A harmonic minor, the triad on the fifth degree (V) becomes major, and the diminished triad on the seventh degree (vii°) gains stronger pull towards the tonic. The **melodic minor scale** raises both the sixth and seventh degrees when ascending, creating different triadic possibilities such as a major IV and a diminished vii°. These alterations provide composers with greater flexibility and expressive options.

Fill in the blank: In the harmonic minor scale, the triad on the fifth degree becomes _____ in quality.

MINOR	B°	C	Dm	Em	F	G
	ii°	III	iv	v rare	VI	VII
C MINOR	B°	C+	Dm	E	F	G#°
	ii°	III+ rare	iv	V	VI	vii°
MINOR	Bm	C+	D	E	F#°	G#°
	ii rare	III+ rare	IV rare	V	#vii° rare	vii°

Plate 3.1 Triads in harmonic and melodic minor scales

3.3.3 Functional roles of minor scale triads

Triads in minor scales also have **functional roles** within tonal harmony. The tonic (i) provides stability, though with a darker quality than in major. The dominant (V in harmonic minor) creates tension and resolves to the tonic, while the subdominant (iv) adds contrast. Secondary triads such as ii°, III, and VI enrich progressions, with VI often substituting for the tonic. The diminished vii° chord in harmonic and melodic minor scales intensifies resolution to the tonic. These roles allow minor scale progressions to be expressive and versatile.

Fill in the blank: In minor scales, the triad that often substitutes for the tonic is the _____ triad.



PRIMARY TRIADS & THEIR FUNCTIONS (MINOR KEY)		
Triad	Functional Role	Description
i (Tonic)	→ 	Establishes key center, rest and stability.
iv (Subdominant)	→ 	Creates contrast and departure, predominant function.
V (Dominant)	→ 	Creates tension and desire to resolve to the Tonic (using major chord from Harmonic Minor).
SECONDARY TRIADS & THEIR ROLES (MINOR KEY)		
ii° (Supertonic Diminished)	→	Predominant function, leading to V.
III (Mediant Major)	→	Relative Major, establishes alternate stability.
VI (Submediant Major)	 →	Weaker pre-dominant, extends subdominant function.
vii° (Leading Tone Diminished)	 →	Dominant substitute, strong tension toward i.

Box 3.2 Functional roles of minor scale triads

Pilot questions 3.3

1. What is the quality of the triad built on the first degree of the natural minor scale?
2. Which alteration in the harmonic minor scale changes the quality of the V triad?
3. Name two triads that are primary in minor scales.
4. Which triad often substitutes for the tonic in minor progressions?
5. Fill in the blank: The diminished vii° chord in minor scales intensifies resolution to the _____.

Series Summary

This Series has introduced you to the construction and application of triads in both major and minor scales, which are fundamental to tonal harmony. We began by examining the structure of triads, focusing on their definition, components, and the four types: major, minor, diminished, and augmented. We then explored triads in major scales, identifying the quality of triads on each degree and their functional roles within progressions. Finally, we studied triads in minor scales, considering natural, harmonic, and melodic forms, and how their functional roles contribute to expressive harmonic writing.

By working through these Parts, you have achieved the Series Learning Outcomes. You can now define triads and explain their components (SLO 3.1), distinguish between the four types of triads (SLO 3.2), construct triads on each degree of major and minor scales (SLOs 3.3 and 3.5), and analyse their functional roles within harmonic progressions (SLOs 3.4 and 3.6). These skills provide a solid foundation for more advanced harmonic studies in subsequent Series.

Glossary of Terms



- **Augmented triad:** A triad built with a major third and an augmented fifth, sounding open and unresolved.
- **Diminished triad:** A triad built with a minor third and a diminished fifth, sounding tense and unstable.
- **Fifth:** The interval that completes a triad, providing stability.
- **Harmonic minor scale:** A minor scale with the seventh degree raised by a semitone, altering triad qualities.
- **Major triad:** A triad built with a major third and a perfect fifth, sounding bright and stable.
- **Melodic minor scale:** A minor scale with both the sixth and seventh degrees raised when ascending, creating different triadic possibilities.
- **Minor triad:** A triad built with a minor third and a perfect fifth, sounding darker and introspective.
- **Natural minor scale:** A minor scale with no alterations, producing a distinct set of triads.
- **Root:** The fundamental note upon which a triad is built.
- **Third:** The interval above the root that determines whether a triad is major or minor.
- **Triad:** A chord consisting of three notes: root, third, and fifth.

Concept Check Questions [Series 3]

Objective questions

1. A triad is made up of the root, the third, and the _____. (Linked to SLO 3.1)
2. Which triad type is built with a minor third and a perfect fifth? (Linked to SLO 3.2)
3. In a major scale, the triad on the seventh degree is usually _____. (Linked to SLO 3.3)
4. Which triads are considered primary in the major scale? (Linked to SLO 3.4)
5. In the harmonic minor scale, the triad on the fifth degree becomes _____. (Linked to SLO 3.5)

Short-answer questions

6. Define a triad and list its components. (Linked to SLO 3.1)
7. Distinguish between major and minor triads. (Linked to SLO 3.2)
8. Construct the triads on each degree of C major. (Linked to SLO 3.3)
9. Explain the functional role of the dominant triad in the major scale. (Linked to SLO 3.4)
10. Identify two secondary triads in minor scales and describe their functions. (Linked to SLO 3.6)

Long-answer questions

11. Analyse the differences between triads in natural, harmonic, and melodic minor scales, giving examples of how these differences affect harmonic progressions. (Linked to SLO 3.5)



- **Basic response:** Learners should explain that natural minor produces minor v, harmonic minor raises the seventh to create major V and stronger vii°, and melodic minor raises both sixth and seventh, altering IV and vii°.
 - **Value-added response:** Outstanding learners may extend the discussion by comparing how composers use these variations to create expressive contrasts, citing examples from classical or folk traditions.
12. Demonstrate how primary and secondary triads in major and minor scales can be combined to form expressive progressions. (Linked to SLOs 3.4 and 3.6)
- **Basic response:** Learners should describe progressions such as I–IV–V–I in major or i–iv–V–i in minor.
 - **Value-added response:** Outstanding learners may add detail by discussing substitutions, inversions, and the expressive use of VI or vii° chords to intensify resolution.

Answers to Concept Check Questions [Series 3]

Objective questions

1. Fifth
2. Minor triad
3. Diminished
4. I, IV, V
5. Major

Short-answer questions

6. A triad is a chord of three notes: root, third, and fifth.
7. Major triads use a major third and perfect fifth, minor triads use a minor third and perfect fifth.
8. C major: I (C major), ii (D minor), iii (E minor), IV (F major), V (G major), vi (A minor), vii° (B diminished).
9. The dominant triad creates tension and resolves to the tonic.
10. ii° (pre-dominant) and VI (substitute for tonic).

Long-answer questions

11.
 - **Basic response:** Natural minor has minor v, harmonic minor raises the seventh to create major V and stronger vii°, melodic minor raises sixth and seventh, altering IV and vii°.
 - **Value-added response:** Composers use harmonic minor for strong cadences and melodic minor for smoother ascending lines, creating expressive contrasts.
- 12.



- **Basic response:** Progressions such as I–IV–V–I in major or i–iv–V–i in minor combine primary triads effectively.
- **Value-added response:** Adding VI or vii° chords, inversions, and substitutions enriches progressions and intensifies resolution.

Answers to Pilot Questions [Series 3]

Part 1: Structure of Triads

1. Root, third, fifth
2. Third
3. Major, minor, diminished, augmented
4. Diminished triad
5. Augmented triad

Part 2: Triads in Major Scales

1. The interval structure of the scale
2. vii°
3. I, IV, V
4. ii
5. Stability

Part 3: Triads in Minor Scales

1. Minor
2. Raising the seventh degree
3. i, V
4. VI
5. Tonic

References and Attributions [Series 3]

- Course content adapted from MUS 122: Tonal Harmony I Learning Outcomes and Course Contents (university document provided).

Illustrations and placeholders

- *Figure 3.1 Structure of a triad*
 - AI-generated prompt: “Draw a musical staff showing a triad with root, third, and fifth labelled.”
 - Suggested OER search string: “triad structure root third fifth OER.”



- *Box 3.1 Types of triads and their interval structures*
 - AI-generated prompt: “Create a table listing major, minor, diminished, and augmented triads with interval structures.”
 - Suggested OER search string: “types of triads major minor diminished augmented OER.”
- *Figure 3.2 Triads on each degree of the C major scale*
 - AI-generated prompt: “Draw a musical staff showing triads built on each degree of the C major scale, labelled I to vii°.”
 - Suggested OER search string: “triads on each degree major scale C major OER.”
- *Box 3.1 Functional roles of major scale triads*
 - AI-generated prompt: “Create a table listing triads in the major scale with their functional roles (I, IV, V as primary; ii, iii, vi, vii° as secondary).”
 - Suggested OER search string: “functional roles of triads major scale OER.”
- *Figure 3.3 Triads on each degree of the A natural minor scale*
 - AI-generated prompt: “Draw a musical staff showing triads built on each degree of the A natural minor scale, labelled i to vii°.”
 - Suggested OER search string: “triads on each degree natural minor scale OER.”
- *Plate 3.1 Triads in harmonic and melodic minor scales*
 - AI-generated prompt: “Draw a musical staff showing triads built on the A harmonic minor and A melodic minor scales.”
 - Suggested OER search string: “triads harmonic minor melodic minor scale OER.”
- *Box 3.2 Functional roles of minor scale triads*
 - AI-generated prompt: “Create a table listing triads in minor scales with their functional roles (i, iv, V as primary; ii°, III, VI, vii° as secondary).”
 - Suggested OER search string: “functional roles of triads minor scale OER.”



Course Code: MUS 122

Course Title: Tonal Harmony

Course Credit Load: 2 Units

Series 1: Principles of Melodic Writing

Series 2: Foundations of Harmonic Writing

Series 3: Triads in Major and Minor Scales

Series 4: Melody Composition with Lyrics

Series 5: Four-Part SATB Harmonisation

Proposed Outline for Series 4

Part 1: Relationship between melody and text

- Sub-Part 4.1.1: Matching syllables to melodic rhythm
- Sub-Part 4.1.2: Expressive alignment of melody with meaning

Part 2: Techniques for singable melodies

- Sub-Part 4.2.1: Vocal range and ease of performance
- Sub-Part 4.2.2: Repetition, phrasing, and memorability

Part 3: Designing melodies with lyrics

- Sub-Part 4.3.1: Creating melodic phrases from lyric lines
- Sub-Part 4.3.2: Placement of climax and resolution
- Sub-Part 4.3.3: Balancing simplicity and variety



Introduction

In the last Series, we studied triads in major and minor scales, learning how they form the harmonic foundation of tonal music. Building on this, we now turn to melody composition with lyrics, where the challenge is to create melodic lines that not only sound musical but also reflect the rhythm, accent, and meaning of words. This skill is essential for songwriters, composers, and performers who wish to communicate effectively through music.

The aim of this Series is to equip you with the ability to compose melodies that align naturally with lyrics, ensuring they are singable, expressive, and memorable.

We shall commence this Series by examining the relationship between melody and text, focusing on how syllables and rhythm interact. Next, we will explore techniques for creating singable melodies, including considerations of vocal range, repetition, and phrasing. Finally, we will conclude by designing melodies with lyrics, paying attention to the placement of climax, resolution, and the balance between simplicity and variety.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 4.1** explain how melody interacts with text through rhythm, accent, and meaning,
- **SLO 4.2** apply techniques for creating singable melodies within a comfortable vocal range,
- **SLO 4.3** demonstrate the use of repetition, phrasing, and climax in lyric-based melodies, and
- **SLO 4.4** design expressive melodic phrases that balance simplicity and variety when set to lyrics.



4.1 Relationship Between Melody and Text

4.1.1 Matching syllables to melodic rhythm

When composing melodies with lyrics, it is important to align the **syllables** of the text with the **rhythm** of the melody. Rhythm refers to the pattern of long and short notes, while syllables are the units of sound in words. Strong syllables in lyrics should usually coincide with strong beats in the melody, ensuring that the words sound natural when sung. This alignment helps performers deliver the text clearly and makes the melody more expressive.

Fill in the blank: Strong syllables in lyrics should usually coincide with strong _____ in the melody.

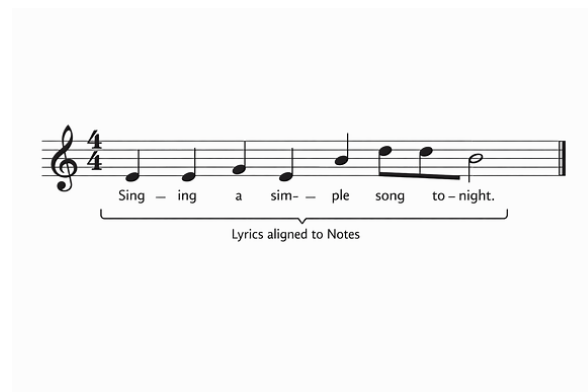


Figure 4.1 Alignment of syllables with melodic rhythm

4.1.2 Expressive alignment of melody with meaning

Beyond rhythm, melody must also reflect the **meaning** of the lyrics. For example, uplifting words may be set to ascending melodic lines, while sorrowful words may be matched with descending lines or minor tonalities. This expressive alignment ensures that the music communicates the emotional content of the text. Composers often use melodic climax to highlight important words or phrases, reinforcing their significance.

Fill in the blank: Uplifting words are often set to _____ melodic lines to reflect their meaning.

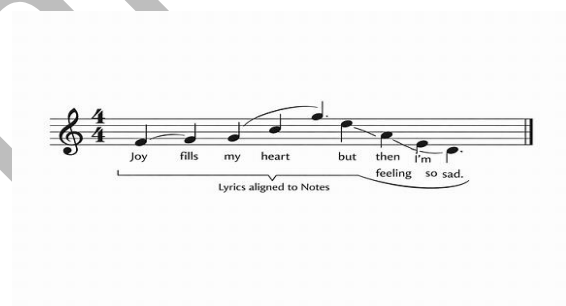


Plate 4.1 Expressive alignment of melody with meaning

Pilot questions 4.1

1. Why should strong syllables in lyrics align with strong beats in melody?
2. How can melody reflect the meaning of lyrics?
3. Which term describes the units of sound in words that must be matched to rhythm?
4. Fill in the blank: Melodic climax is often used to highlight important _____ in lyrics.
5. Give one example of how ascending or descending melodic lines can express emotion in text.

4.2 Techniques for Singable Melodies

4.2.1 Vocal range and ease of performance

A melody must be **singable**, which means it should fit comfortably within the **vocal range** of the intended performer. Vocal range refers to the span between the lowest and highest notes a singer can produce with ease. If a melody is written too high or too low, it becomes difficult to perform and may lose its expressive quality. Composers often keep melodies within a moderate range to ensure accessibility and clarity.

Fill in the blank: A melody that fits comfortably within the span of a singer's lowest and highest notes is said to be within their _____.

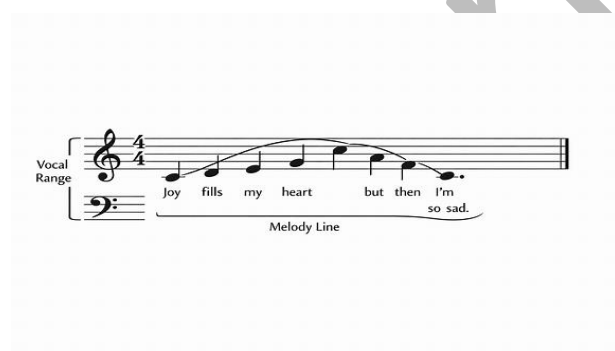


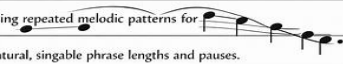
Figure 4.2 Melody within vocal range

4.2.2 Repetition, phrasing, and memorability

Another important technique for singable melodies is the use of **repetition** and **phrasing**. Repetition reinforces musical ideas, making them easier to remember, while phrasing divides the melody into manageable sections that mirror natural breathing patterns. A well-phrased melody feels organic and allows singers to perform it with expression. Memorability is often achieved by combining repetition with a clear climax, ensuring the melody resonates with listeners long after the performance.



Fill in the blank: Dividing a melody into manageable sections that mirror natural breathing patterns is called _____.

Techniques for Singable Melodies	
Technique	Description
Vocal Range	Melodies that fit within a comfortable vocal range.
Repetition	Using repeated melodic patterns for 
Phrasing	Natural, singable phrase lengths and pauses.
Climax	Building to an emotional high point in the melody.

Box 4.1 Techniques for singable melodies

Pilot questions 4.2

1. Why should a melody be kept within a moderate vocal range?
2. What is the term for dividing a melody into sections that mirror natural breathing patterns?
3. How does repetition contribute to memorability in melodies?
4. Fill in the blank: A well-phrased melody feels _____ and allows singers to perform it with expression.
5. Name one technique that helps make a melody singable.

4.3 Designing Melodies With Lyrics

4.3.1 Creating melodic phrases from lyric lines

A **melodic phrase** is a short musical idea that corresponds to a line of text. When setting lyrics to music, each phrase should reflect the natural rhythm and accent of the words. This means that longer syllables may be matched with longer notes, while shorter syllables are set to shorter notes. By shaping melodic phrases around lyric lines, composers ensure that the text flows naturally and is easy to sing.

Fill in the blank: Longer syllables in lyrics are usually matched with _____ notes in the melody.



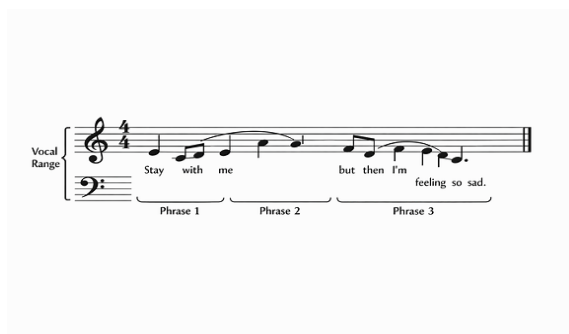


Figure 4.3 Creating melodic phrases from lyric lines

4.3.2 Placement of climax and resolution

Every effective melody has a **climax**, which is the highest point of intensity, and a **resolution**, which provides closure. When composing with lyrics, the climax is often placed on an important word or phrase to highlight its meaning. Resolution usually occurs at the end of a phrase, giving the listener a sense of completion. This careful placement ensures that the melody not only supports the lyrics but also enhances their emotional impact.

Fill in the blank: The highest point of intensity in a melody is called the _____.

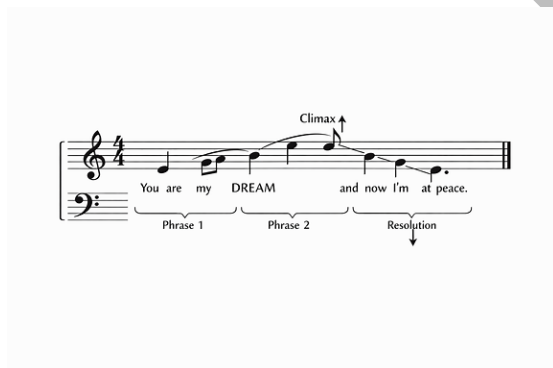


Plate 4.2 Placement of climax and resolution in lyric-based melody

4.3.3 Balancing simplicity and variety

A successful melody balances **simplicity** and **variety**. Simplicity ensures that the melody is easy to sing and remember, while variety prevents monotony and keeps the listener engaged. For example, repetition of a phrase can provide simplicity, while introducing a slight variation in rhythm or pitch adds interest. When combined with lyrics, this balance makes the melody expressive and memorable without overwhelming the text.

Fill in the blank: Repetition provides simplicity, while _____ adds interest to a melody.



Simplicity and Variety in Melody Composition		
Aspect	Example of Simplicity	Example of Variety
Repetition	"La la la" "La la la" (Repeated phrase)	"Sing a song" "Dance along" (Changing phrases)
Motion	Stepwise Motion:  Phrase 2	Pitch Variation:  Phrase 3

Box 4.2 Balancing simplicity and variety in melody composition

Pilot questions 4.3

1. What is a melodic phrase, and how does it relate to lyric lines?
2. Why is the climax often placed on an important word in lyrics?
3. Which term describes the closure at the end of a melodic phrase?
4. Fill in the blank: A successful melody balances simplicity and _____.
5. Give one example of how variety can be introduced into a melody without overwhelming the lyrics.

Series Summary

This Series has focused on the art of composing melodies that align naturally with lyrics, a skill that combines musical technique with expressive communication. We began by examining the relationship between melody and text, learning how syllables and rhythm must be matched and how melodic lines can reflect meaning. We then explored techniques for creating singable melodies, including considerations of vocal range, repetition, phrasing, and memorability. Finally, we studied how to design melodies with lyrics, paying attention to melodic phrases, the placement of climax and resolution, and the balance between simplicity and variety.

By completing this Series, you have achieved the Learning Outcomes. You can now explain how melody interacts with text (SLO 4.1), apply techniques for singable melodies (SLO 4.2), demonstrate the use of repetition, phrasing, and climax in lyric-based melodies (SLO 4.3), and design expressive melodic phrases that balance simplicity and variety (SLO 4.4). These skills will enable you to compose melodies that are both musically effective and emotionally resonant when paired with lyrics.



Glossary of Terms

- **Climax:** The highest point of intensity in a melody, often placed on an important word or phrase.
- **Lyric line:** A phrase of text used in a song, which can be matched with a melodic phrase.
- **Melodic phrase:** A short musical idea corresponding to a line of lyrics.
- **Memorability:** The quality of a melody that makes it easy to recall, often achieved through repetition and phrasing.
- **Phrasing:** Dividing a melody into manageable sections that mirror natural breathing patterns.
- **Resolution:** The closure at the end of a melodic phrase, giving a sense of completion.
- **Syllable:** A unit of sound in a word, which must be aligned with rhythm when set to music.
- **Vocal range:** The span between the lowest and highest notes a singer can perform comfortably.

Concept Check Questions [Series 4]

Objective questions

1. Strong syllables in lyrics should usually coincide with strong _____ in the melody. (Linked to SLO 4.1)
2. Uplifting words are often set to _____ melodic lines. (Linked to SLO 4.1)
3. A melody that fits comfortably within a singer's lowest and highest notes is said to be within their _____. (Linked to SLO 4.2)
4. Dividing a melody into manageable sections that mirror natural breathing patterns is called _____. (Linked to SLO 4.2)
5. The highest point of intensity in a melody is called the _____. (Linked to SLO 4.3)

Short-answer questions

6. Explain why strong syllables should align with strong beats in melody. (Linked to SLO 4.1)
7. Describe one way melody can reflect the meaning of lyrics. (Linked to SLO 4.1)
8. State two techniques that make a melody singable. (Linked to SLO 4.2)
9. Why is repetition important in lyric-based melodies? (Linked to SLO 4.3)
10. Give one example of how simplicity and variety can be balanced in melody composition. (Linked to SLO 4.4)

Long-answer questions

11. Analyse how vocal range, repetition, and phrasing contribute to the creation of singable melodies. (Linked to SLO 4.2)



- **Basic response:** Learners should explain that melodies must fit within vocal range, use repetition for memorability, and apply phrasing for natural breathing.
- **Value-added response:** Outstanding learners may extend the discussion by comparing how these techniques are applied across genres such as folk, pop, and classical music.

12. Demonstrate how melodic phrases, climax, and resolution can be combined to create expressive lyric-based melodies. (Linked to SLO 4.3 and SLO 4.4)

- **Basic response:** Learners should describe how phrases match lyric lines, climax highlights important words, and resolution provides closure.
- **Value-added response:** Outstanding learners may add detail by showing how variations in rhythm or pitch balance simplicity and variety, enhancing emotional impact.

Answers to Concept Check Questions [Series 4]

Objective questions

1. Beats
2. Ascending
3. Vocal range
4. Phrasing
5. Climax

Short-answer questions

6. To ensure clarity and natural delivery of words.
7. By using ascending lines for uplifting words or descending lines for sorrowful words.
8. Keeping within vocal range and using repetition.
9. It reinforces musical ideas and makes them easier to remember.
10. Repeating a phrase for simplicity while varying rhythm for variety.

Long-answer questions

11.

- **Basic response:** Vocal range ensures accessibility, repetition aids memorability, and phrasing supports natural breathing.
- **Value-added response:** Different genres apply these techniques uniquely, such as pop music emphasising repetition and classical music focusing on phrasing.

12.

- **Basic response:** Melodic phrases match lyric lines, climax highlights important words, and resolution provides closure.
- **Value-added response:** Introducing rhythmic or pitch variation balances simplicity and variety, making the melody expressive and memorable.



Answers to Pilot Questions [Series 4]

Part 1: Relationship Between Melody and Text

1. To ensure clarity and natural delivery of lyrics.
2. By matching melodic direction and tonality to the meaning of words.
3. Syllables
4. Important words
5. Ascending lines for joy, descending lines for sadness.

Part 2: Techniques for Singable Melodies

1. To ensure ease of performance and accessibility.
2. Phrasing
3. It reinforces musical ideas and aids memorability.
4. Organic
5. Vocal range

Part 3: Designing Melodies With Lyrics

1. A short musical idea that corresponds to a lyric line.
2. To highlight meaning and emotional impact.
3. Resolution
4. Variety
5. By introducing rhythmic or pitch variation.

References and Attributions [Series 4]

- Course content adapted from MUS 122: Tonal Harmony I Learning Outcomes and Course Contents (university document provided).

Illustrations and placeholders

- *Figure 4.1 Alignment of syllables with melodic rhythm*
 - AI-generated prompt: “Create a diagram showing a lyric line with syllables matched to musical notes on a staff.”
 - Suggested OER search string: “melody and lyrics alignment example OER.”
- *Plate 4.1 Expressive alignment of melody with meaning*
 - AI-generated prompt: “Draw a musical staff showing a lyric phrase with ascending notes on positive words and descending notes on sad words.”
 - Suggested OER search string: “expressive melody alignment with lyrics OER.”
- *Figure 4.2 Melody within vocal range*



- AI-generated prompt: “Draw a musical staff showing a melody line placed within a typical vocal range.”
 - Suggested OER search string: “vocal range melody example OER.”
- *Box 4.1 Techniques for singable melodies*
 - AI-generated prompt: “Create a table listing techniques for singable melodies: vocal range, repetition, phrasing, climax.”
 - Suggested OER search string: “techniques for singable melodies OER.”
- *Figure 4.3 Creating melodic phrases from lyric lines*
 - AI-generated prompt: “Draw a musical staff showing a lyric line divided into melodic phrases with longer notes on long syllables and shorter notes on short syllables.”
 - Suggested OER search string: “melodic phrases lyric lines example OER.”
- *Plate 4.2 Placement of climax and resolution in lyric-based melody*
 - AI-generated prompt: “Draw a musical staff showing a lyric phrase with the climax note on an important word and resolution at the end.”
 - Suggested OER search string: “melody climax resolution lyrics OER.”
- *Box 4.2 Balancing simplicity and variety in melody composition*
 - AI-generated prompt: “Create a table showing examples of simplicity and variety in melody composition with lyrics.”
 - Suggested OER search string: “simplicity and variety in melody composition OER.”

Course Code: MUS 122

Course Title: Tonal Harmony

Course Credit Load: 2 Units

Series 1: Principles of Melodic Writing

Series 2: Foundations of Harmonic Writing

Series 3: Triads in Major and Minor Scales

Series 4: Melody Composition with Lyrics

Series 5: Four-Part SATB Harmonisation

Proposed Outline for Series 5



Part 1: Principles of Four-Part Writing

- Sub-Part 5.1.1: Characteristics of SATB texture
- Sub-Part 5.1.2: Rules of spacing and doubling

Part 2: Voice Leading in SATB Harmonisation

- Sub-Part 5.2.1: Smooth connections between voices
- Sub-Part 5.2.2: Avoidance of parallel fifths and octaves
- Sub-Part 5.2.3: Treatment of dissonance

Part 3: Harmonising Melodies in SATB Style

- Sub-Part 5.3.1: Applying primary triads in four parts
- Sub-Part 5.3.2: Using secondary triads and dominant seventh chords
- Sub-Part 5.3.3: Cadences in SATB harmonisation

Introduction

In the last Series, we explored melody composition with lyrics, focusing on how to create singable and expressive melodic lines. Building on this, we now turn to four-part SATB harmonisation, a cornerstone of tonal music and choral writing. This technique involves combining soprano, alto, tenor, and bass voices into a unified texture, ensuring clarity, balance, and expressive power.

The aim of this Series is to equip you with the skills to apply the principles of four-part writing, manage voice leading effectively, and harmonise melodies in SATB style using primary and secondary triads, dominant sevenths, and cadences.

We shall commence this Series by examining the principles of four-part writing, including the characteristics of SATB texture and rules of spacing and doubling. Next, we will explore voice leading in SATB harmonisation, focusing on smooth connections, avoidance of parallels, and treatment of dissonance. Finally, we will conclude by harmonising melodies in SATB style, applying triads, dominant sevenths, and cadences to create complete choral progressions.



Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 5.1** describe the characteristics of SATB texture and explain the rules of spacing and doubling,
- **SLO 5.2** apply principles of voice leading to connect chords smoothly in four-part writing,
- **SLO 5.3** analyse and avoid parallel fifths and octaves in SATB harmonisation,
- **SLO 5.4** demonstrate the correct treatment of dissonance in four-part writing,
- **SLO 5.5** harmonise simple melodies in SATB style using primary and secondary triads, and
- **SLO 5.6** design cadences in SATB harmonisation with appropriate use of dominant sevenths.

5.1 Principles of Four-Part Writing

5.1.1 Characteristics of SATB texture

SATB texture refers to the arrangement of four distinct vocal parts: soprano, alto, tenor, and bass. Each voice has its own range and role. The soprano usually carries the melody, the alto provides inner harmony, the tenor adds warmth and balance, and the bass establishes the harmonic foundation. Together, these voices create a rich and balanced sound that is characteristic of choral music.

Fill in the blank: The voice that usually carries the melody in SATB texture is the _____.



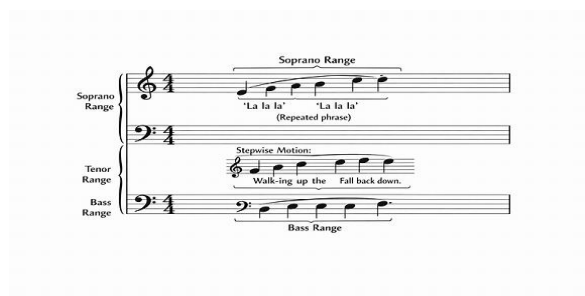


Figure 5.1 Vocal ranges in SATB texture

5.1.2 Rules of spacing and doubling

In four-part writing, **spacing** refers to the distance between voices, while **doubling** refers to repeating a note of the chord in more than one voice. Good spacing ensures clarity: the soprano, alto, and tenor should be kept within an octave of each other, while the bass may be placed further below. Doubling is often applied to the root of the chord, reinforcing stability. The third is rarely doubled, as it determines the chord's quality, and the fifth may be doubled when needed. These rules help maintain balance and prevent muddiness in the texture.

Fill in the blank: In four-part writing, the note most often doubled to reinforce stability is the _____.

SATB Spacing and Doubling Rules	
Category	Rules
Spacing	- Upper voices should be within an octave of each other. - Bass can be more freely spaced from other voices.
Doubling	 

Box 5.1 Rules of spacing and doubling in SATB writing

Pilot questions 5.1

1. What does SATB texture stand for?
2. Which voice usually carries the melody in SATB writing?
3. What is meant by spacing in four-part writing?
4. Fill in the blank: The third of a chord is rarely _____ in SATB harmonisation.
5. Why is the root often doubled in four-part writing?



5.2 Voice Leading in SATB Harmonisation

5.2.1 Smooth connections between voices

Voice leading refers to the way individual vocal lines move from one chord to another. In SATB writing, smooth connections are essential to maintain clarity and balance. Stepwise motion (moving by seconds) is preferred, as it creates a natural flow. When leaps occur, they should be compensated by movement in the opposite direction. This ensures that each voice remains singable and contributes to the overall cohesion of the harmony.

Fill in the blank: In SATB writing, smooth connections between voices are achieved mainly through _____ motion.

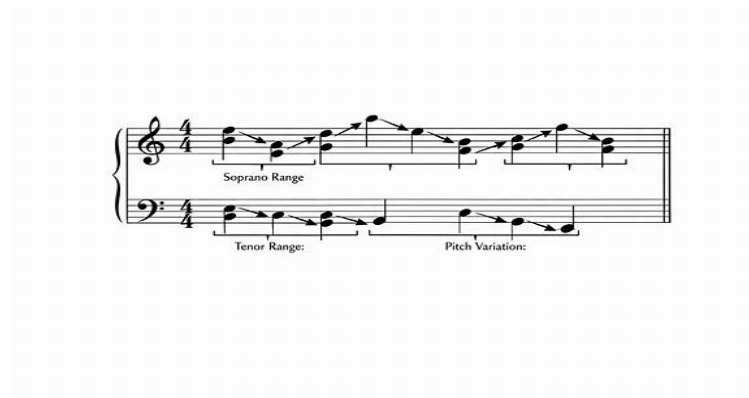


Figure 5.2 Smooth voice leading in SATB harmonisation

5.2.2 Avoidance of parallel fifths and octaves

One of the most important rules in SATB harmonisation is the avoidance of **parallel fifths** and **parallel octaves**. These occur when two voices move in the same direction by the same interval, resulting in a hollow and unbalanced sound. To preserve independence between voices, composers must ensure that such parallels are avoided. Instead, contrary or oblique motion is often used to maintain variety and richness in the texture.

Fill in the blank: When two voices move in the same direction by a perfect fifth, this is called a _____ fifth.



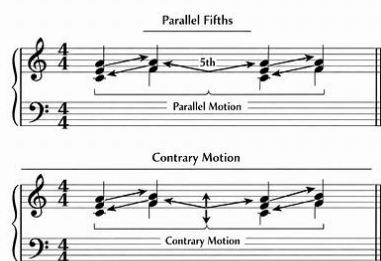


Plate 5.1 Avoidance of parallel fifths in SATB writing

5.2.3 Treatment of dissonance

Dissonance refers to combinations of notes that create tension. In SATB writing, dissonance must be treated carefully to avoid harshness. Common techniques include preparation (introducing the dissonant note as part of a consonant chord), suspension (holding a note over into the next chord), and resolution (moving the dissonant note stepwise to a consonant tone). These techniques allow dissonance to add expression without disrupting the overall harmony.

Fill in the blank: A dissonant note that is held over into the next chord is called a _____.

Techniques for Treating Dissonance in SATB Harmonisation	
Technique	Description
Parallel Fifths	- Dissonant note is approached by step or common tone. - Bass can be more freely spaced from other voices.
The image shows two musical staves in 4/4 time. The top staff is labeled 'Parallel Motion' and shows two voices moving in parallel motion. The bottom staff is labeled 'Contrary Motion' and shows two voices moving in opposite directions.	

Box 5.2 Techniques for treating dissonance in SATB harmonisation

Pilot questions 5.2

1. What is voice leading, and why is it important in SATB writing?
2. Which type of motion is preferred for smooth connections between voices?
3. What are parallel fifths and why should they be avoided?
4. Fill in the blank: When a dissonant note is held over into the next chord, it is called a _____.
5. Name two techniques used to treat dissonance in SATB harmonisation.



5.3 Harmonising Melodies in SATB Style

5.3.1 Applying primary triads in four parts

In SATB harmonisation, **primary triads** (I, IV, V) form the backbone of chordal progressions. When applied in four parts, each note of the triad is distributed among the voices, with the root often doubled for stability. The soprano may carry the melody, while the alto, tenor, and bass provide supporting notes. Careful attention must be given to spacing and voice leading to ensure clarity and balance.

Fill in the blank: In SATB harmonisation, the note most often doubled for stability is the _____.



Figure 5.3 Primary triads in SATB harmonisation

5.3.2 Using secondary triads and dominant seventh chords

Beyond primary triads, **secondary triads** (ii, iii, vi, vii^o) add variety and richness to SATB harmonisation. The ii chord often leads to V, creating a strong pre-dominant function, while vi can substitute for I. The **dominant seventh chord (V7)** is particularly powerful, as its dissonant tritone resolves naturally to the tonic. In SATB writing, the seventh of the chord must resolve stepwise downward, ensuring smooth voice leading.

Fill in the blank: In SATB harmonisation, the seventh of the dominant seventh chord must resolve _____.





Plate 5.2 Dominant seventh chord resolution in SATB harmonisation

5.3.3 Cadences in SATB harmonisation

Cadences are essential in SATB writing, as they provide closure and define phrase endings. The perfect cadence (V–I) is the strongest, often used to conclude sections. The plagal cadence (IV–I) offers a solemn character, while the imperfect cadence (ending on V) creates anticipation. In SATB harmonisation, cadences must be carefully voiced to avoid parallels and to highlight the melodic line in the soprano.

Fill in the blank: The cadence that provides the strongest sense of resolution in SATB harmonisation is the _____ cadence.

Cadences in SATB Harmonisation	
Cadence	Function
Perfect Cadence	• V to I: Creates a strong sense of resolution.
Plagal Cadence	• IV to I: Sounds calm and final.
Imperfect Cadence	• I to V: Ends on the dominant, leaving tension.

Box 5.3 Types of cadences in SATB harmonisation

Pilot questions 5.3

1. Which triads are considered primary in SATB harmonisation?
2. Why is the root often doubled in SATB writing?
3. What is the role of the dominant seventh chord in SATB harmonisation?
4. Fill in the blank: The seventh of the dominant seventh chord must resolve _____.
5. Name two types of cadences used in SATB harmonisation.



Series Summary

This Series has focused on the principles and practice of four-part SATB harmonisation, a cornerstone of tonal music and choral writing. We began by examining the characteristics of SATB texture, including the roles of soprano, alto, tenor, and bass, alongside the rules of spacing and doubling. We then explored voice leading, emphasising smooth connections, the avoidance of parallel fifths and octaves, and the careful treatment of dissonance. Finally, we studied how to harmonise melodies in SATB style, applying primary and secondary triads, dominant seventh chords, and cadences to create balanced and expressive progressions.

By completing this Series, you have achieved the Learning Outcomes. You can now describe SATB texture and explain spacing and doubling (SLO 5.1), apply voice leading principles (SLO 5.2), analyse and avoid parallels (SLO 5.3), demonstrate the treatment of dissonance (SLO 5.4), harmonise melodies using triads (SLO 5.5), and design cadences with dominant sevenths (SLO 5.6). These skills provide you with the foundation to write effective four-part harmonisations that are both technically sound and musically expressive.

Glossary of Terms

- **Alto:** The second-highest voice in SATB texture, providing inner harmony.
- **Bass:** The lowest voice in SATB texture, establishing the harmonic foundation.
- **Cadence:** A harmonic progression that signals the end of a phrase or section.
- **Dissonance:** A combination of tones that creates tension and requires resolution.
- **Doubling:** Repeating a note of the chord in more than one voice.
- **Parallel fifths:** Two voices moving in the same direction by a perfect fifth, which weakens independence.
- **Parallel octaves:** Two voices moving in the same direction by an octave, reducing textural richness.
- **SATB texture:** The arrangement of soprano, alto, tenor, and bass voices in four-part writing.
- **Soprano:** The highest voice in SATB texture, often carrying the melody.
- **Spacing:** The distance between voices in four-part writing.
- **Tenor:** The third-highest voice in SATB texture, adding warmth and balance.
- **Voice leading:** The smooth connection of individual vocal lines between chords.

Concept Check Questions [Series 5]

Objective questions

1. The highest voice in SATB texture is the _____. (Linked to SLO 5.1)
2. In four-part writing, the note most often doubled is the _____. (Linked to SLO 5.1)



3. Smooth connections between voices are achieved mainly through _____ motion. (Linked to SLO 5.2)
4. Two voices moving in the same direction by a perfect fifth create _____ fifths. (Linked to SLO 5.3)
5. A dissonant note held over into the next chord is called a _____. (Linked to SLO 5.4)

Short-answer questions

6. Define SATB texture and explain the role of each voice. (Linked to SLO 5.1)
7. Why should parallel fifths and octaves be avoided in SATB harmonisation? (Linked to SLO 5.3)
8. Describe how dissonance can be treated in four-part writing. (Linked to SLO 5.4)
9. Construct a simple SATB harmonisation using I–IV–V–I. (Linked to SLO 5.5)
10. Explain the function of the dominant seventh chord in SATB harmonisation. (Linked to SLO 5.6)

Long-answer questions

11. Analyse the importance of spacing and doubling in SATB harmonisation, giving examples of how they affect clarity and balance. (Linked to SLO 5.1)
 - **Basic response:** Learners should explain that spacing ensures clarity between voices and doubling reinforces stability.
 - **Value-added response:** Outstanding learners may extend the discussion by comparing different spacing approaches in choral and instrumental settings.
12. Demonstrate how cadences are used in SATB harmonisation to shape musical flow, giving examples of perfect, plagal, and imperfect cadences. (Linked to SLO 5.6)
 - **Basic response:** Learners should describe how cadences provide closure, with perfect cadences being strongest.
 - **Value-added response:** Outstanding learners may add detail by analysing how composers use cadences to manipulate listener expectations across different styles.

Answers to Concept Check Questions [Series 5]

Objective questions

1. Soprano
2. Root
3. Stepwise
4. Parallel
5. Suspension

Short-answer questions



6. SATB texture is the arrangement of soprano, alto, tenor, and bass voices. Soprano carries melody, alto provides inner harmony, tenor adds warmth, and bass establishes the foundation.
7. They weaken independence between voices and create a hollow sound.
8. Through preparation, suspension, and resolution.
9. I–IV–V–I harmonised with soprano carrying melody, alto and tenor filling inner voices, and bass providing root.
10. It creates tension through its tritone and resolves strongly to the tonic.

Long-answer questions

11.

- **Basic response:** Proper spacing ensures clarity, and doubling the root reinforces stability.
- **Value-added response:** Different spacing approaches in choral versus instrumental writing affect texture and sonority.

12.

- **Basic response:** Perfect cadences provide strong closure, plagal cadences sound solemn, and imperfect cadences create anticipation.
- **Value-added response:** Composers use cadences differently across genres, such as classical music emphasising perfect cadences and gospel music highlighting plagal cadences.

Answers to Pilot Questions [Series 5]

Part 1: Principles of Four-Part Writing

1. Soprano, Alto, Tenor, Bass
2. Soprano
3. Distance between voices
4. Doubled
5. To reinforce stability

Part 2: Voice Leading in SATB Harmonisation

1. The way voices move between chords; it ensures clarity and balance.
2. Stepwise motion
3. Two voices moving in the same direction by a perfect fifth; they weaken independence.
4. Suspension
5. Preparation and resolution



Part 3: Harmonising Melodies in SATB Style

1. I, IV, V
2. Root
3. It creates tension and resolves to the tonic.
4. Downward
5. Perfect and plagal

References and Attributions [Series 5]

- Course content adapted from MUS 122: Tonal Harmony I Learning Outcomes and Course Contents (university document provided).

Illustrations and placeholders

- *Figure 5.1 Vocal ranges in SATB texture*
 - AI-generated prompt: “Draw a grand staff showing soprano, alto, tenor, and bass ranges labelled.”
 - Suggested OER search string: “SATB vocal ranges diagram OER.”
- *Box 5.1 Rules of spacing and doubling in SATB writing*
 - AI-generated prompt: “Create a table summarising spacing and doubling rules in SATB harmonisation.”
 - Suggested OER search string: “SATB spacing and doubling rules OER.”
- *Figure 5.2 Smooth voice leading in SATB harmonisation*
 - AI-generated prompt: “Draw a musical staff with four-part harmony showing stepwise motion between chords with arrows.”
 - Suggested OER search string: “SATB voice leading stepwise motion OER.”
- *Plate 5.1 Avoidance of parallel fifths in SATB writing*
 - AI-generated prompt: “Draw a musical staff showing parallel fifths between soprano and alto, and an alternative with contrary motion.”
 - Suggested OER search string: “SATB parallel fifths example OER.”
- *Box 5.2 Techniques for treating dissonance in SATB harmonisation*
 - AI-generated prompt: “Create a table listing preparation, suspension, and resolution as techniques for treating dissonance in SATB harmonisation.”
 - Suggested OER search string: “SATB dissonance treatment suspension preparation resolution OER.”
- *Figure 5.3 Primary triads in SATB harmonisation*
 - AI-generated prompt: “Draw a musical staff showing I, IV, and V triads harmonised in SATB style with proper spacing.”
 - Suggested OER search string: “SATB harmonisation primary triads OER.”
- *Plate 5.2 Dominant seventh chord resolution in SATB harmonisation*



- AI-generated prompt: “Draw a musical staff showing a V7 chord resolving to I in SATB style with proper voice leading.”
- Suggested OER search string: “SATB harmonisation dominant seventh chord resolution OER.”
- *Box 5.3 Types of cadences in SATB harmonisation*
 - AI-generated prompt: “Create a table listing perfect, plagal, and imperfect cadences with their functions in SATB harmonisation.”
 - Suggested OER search string: “SATB harmonisation cadences OER.”

