

A close-up, black and white photograph of piano keys, showing the repeating pattern of white and black keys. The keys are slightly out of focus, creating a sense of depth. A light blue curved line separates this image from the black background below.

# The Basic Phrase in SATB Style

Chapter 12

# Writing Four Part Harmony

- **Broadening 2 voice writing to 4**
- **Accounting for all notes of a triad or seventh chord while maintaining smooth voice leading**

# **SATB Notation**

- **Soprano on treble staff with stems up**
- **Alto on treble staff with stems down**
- **Tenor on bass staff with stems up**
- **Bass on bass staff with stems down**
- **Unison notes on a staff will have 2 stems...one up, one down**
- **Unison whole notes on same staff are written beside each other**

# SATB Range

- **To make a setting easily singable, it needs to be written within the traditional ranges of the singers. The traditional ranges are:**

▪ **Soprano**



**Alto**



▪ **Tenor**



**Bass**



- **The age and voice type of the ensemble will influence this!!!**

# Spacing

- **The interval between soprano and alto and between alto and tenor is an octave or less**
- **The interval between tenor and bass may be more than an octave but it generally stays within a 12<sup>th</sup>.**

# Voice Crossings

- **Avoid voice crossings in order to maintain independence of the lines**
- **On occasion, you may see voice crossings used to create a more interesting melodic line**

# Doubling

- **When writing triads, one note will have to be doubled. There are always exceptions but below are some general guidelines:**
  - **Never double a note with an accidental or tendency tone (like the leading tone or the 7<sup>th</sup> of a V<sup>7</sup> chord)**
  - **For root position triads, the root is generally doubled. Doubling the 3<sup>rd</sup> or 5<sup>th</sup> is allowable when needed to smoothly connect chords.**
  - **For first inversion, double any note in the chord that doesn't have an added accidental and is not a tendency tone. Doubling the soprano is common as is doubling the bass.**
  - **For 2<sup>nd</sup> inversion, always double the bass.**
  - **For diminished triads (usually seen in 1<sup>st</sup> inversion), double the bass. Occasionally the 5<sup>th</sup> may be doubled. Doubling the root emphasizes the dissonance and will cause voice leading problems.**

# Writing for Keyboard

- **Because of the large range possible, it allows for a bit more flexibility than writing for SATB voicing.**
- **Main concerns are:**
  - **Assigning the four parts to the 2 hands**
  - **Spacing within each hand**
  - **Spacing between the hands**



# Dividing Four Voices Between Two Hands

- Typically the upper two voices are in the right hand, on the treble staff, and are beamed together. The lower voices are in the left hand, on the bass staff, and are beamed together.



The image shows a musical score for a piano piece, illustrating the division of four voices between two hands. The score is written on two staves: a treble staff (right hand) and a bass staff (left hand). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two measures. In the first measure, the right hand plays a sequence of chords and eighth notes, while the left hand plays a sequence of chords. In the second measure, the right hand plays a sequence of eighth notes, and the left hand plays a sequence of eighth notes. The upper two voices in the right hand and the lower two voices in the left hand are beamed together, demonstrating the typical division of four voices between two hands.

# Dividing Four Voices Between Two Hands

- **Another common voicing is to have three voices in the right hand and one in the left**

Example 4: drop 2



Piano accompaniment (Pno.) in G major, 4/4 time. The right hand features three voices: a melody line and two harmonic lines. The left hand provides a single bass line. Chords are labeled: F#m, D7, G9, C13, and C13.

- **Another is the melody in the left with chordal accompaniment in the right**



Musical notation in G major, 4/4 time. The left hand plays a melody line, and the right hand provides chordal accompaniment. Chords are labeled: A, D, Dm, A, E, and A.

# Spacing

- **Make sure the pitches you assign to each hand fall within a hand's reach (usually an octave)**
- **Limit the pitches per hand to 3**
- **Don't write more than a 10<sup>th</sup> between hands (between the highest pitch in the left hand and the lowest pitch in the right hand). This creates the effect of two separate chords rather than a single chord.**

# Basic Phrase Model: T-D-T

- **Basic phrase consists of an opening tonic area (T), a dominant area (D), and tonic closure (T).**
- **Two level analysis:**
  - **Top level is Roman numeral for each chord**
  - **Lower level gives contextual analysis: how do these harmonies function within the T-D-T model**

# Establishing the Tonic Area

- **Usually a root position tonic will start the phrase and then the tonic area will be expanded by:**
  - **Repetition of the root position chord**
  - **Arpeggiation of the tonic triad**
  - **Motion into and out of inversions of the tonic (ex.12.12)**
  - **A dominant anacrusis (ex. 12.13)**
  - **Embedded I-V-I progressions (with or without inversions) (ex. 12.13)—weaker than a cadence V**
    - **A fermata may mark the actual cadence in a chorale**
  - **Embellishing tones added to any of the above**

# Cadential Area and Cadence Types

- **Cadential area is the D-T portion of a basic phrase.**
- **Conclusive phrases may end with:**
  - **Perfect Authentic Cadence (PAC)—V→I where the chords are in root position and soprano ends on 1. This is the strongest type of cadence and is usually reserved for final cadences rather than mid-phrase.**
  - **Imperfect Authentic Cadence (IAC)—V→I where either or both chords may be inverted and/or the soprano ending on 3. Best used mid-phrase rather than a final cadence.**

# Cadential Area and Cadence Types

- **Inconclusive phrases end with a half cadence (HC). This cadence ends on V and does not move on to I. Function like a comma—inconclusive phrase usually followed by a conclusive one (which functions like a period).**
  - **V may be preceded by a variety of different chords**
  - **Typically end on root position V**
  - **Often, but not always, end with soprano on 2**

# Connecting the Dominant and Tonic Areas

- **Almost always, the leading tone present in a V chord will need to resolve up to 1. Make sure to raise 7 in minor modes to help create that upward pull.**
- **V and I both share 5 in common. That note is often repeated in the same voice.**
- **Other voices move the smallest possible distance to another chord tone for smooth voice leading.**



# Other Voice-Leading Considerations

- **Connecting chords in SATB style follows many rules we know from counterpoint:**
  - **Parallel 3rds and 6ths are good as long as they don't go on too long.**
  - **Parallel 5ths and octaves are bad!**
- **Repeated 5ths are common**
- **Contrary octaves and fifths are to be avoided**
- **Aim for contrary or oblique motion into perfect intervals. Keeping the common tone between V and I will automatically create oblique motion into the P5 of the tonic chord.**
- **Similar motion into a perfect interval is permitted in an inner voice or in the outer voices if the soprano moves by step.**

# Harmonizing Folk Songs

- **Taking a melody of any type and building harmony around it**
- **Harmonic rhythm—how quickly the harmony needs to change to fit with the melody**
  - **In folk songs and some dance forms: one chord per measure; pitches not belonging to the harmony of the measure function as embellishing tones**
  - **Keep the harmonic rhythm fairly consistent throughout; the harmonic rhythm often speeds up prior to the cadence and comes to rest with a longer duration on the last chord**
- **Many folk songs are harmonized with tonic and dominant only**

# Harmonizing Folk Songs

- 1. Identify key and mode**
- 2. Label melody with scale degree numbers.**
- 3. Determine what phrases should end on I or V.**
- 4. Choose one harmony per measure for the accompaniment and write the Roman numerals below each measure.**
- 5. Determine what cadences are implied (PAC, IAC, or HC)**
- 6. Determine whether chordal accompaniment will be sustained, arpeggiated, and/or inverted.**
- 7. Fill in remaining chord tones.**

# Keyboard Textures

- **Texture—number and alignment of individual voices or instrumental lines**
  - **Monophonic—single melody with no accompaniment**
  - **Contrapuntal (Polyphonic)—combines quasi-independent melodic lines**
  - **Homophonic—chordal with most voices moving together rhythmically, i.e. SATB or hymn style**
  - **[https://www.youtube.com/watch?v=\\_J2R20X16Jc](https://www.youtube.com/watch?v=_J2R20X16Jc)**

# Keyboard Textures

- **Keyboard Accompaniment Types (ex. 12.21)**
  - **Chords displaced to beat 2**
  - **Sousa-style accompaniment (downbeat/upbeat)**
  - **Eighth note arpeggiated accompaniment**
  - **Sixteenth note arpeggiated accompaniment**
  - **Alberti bass**