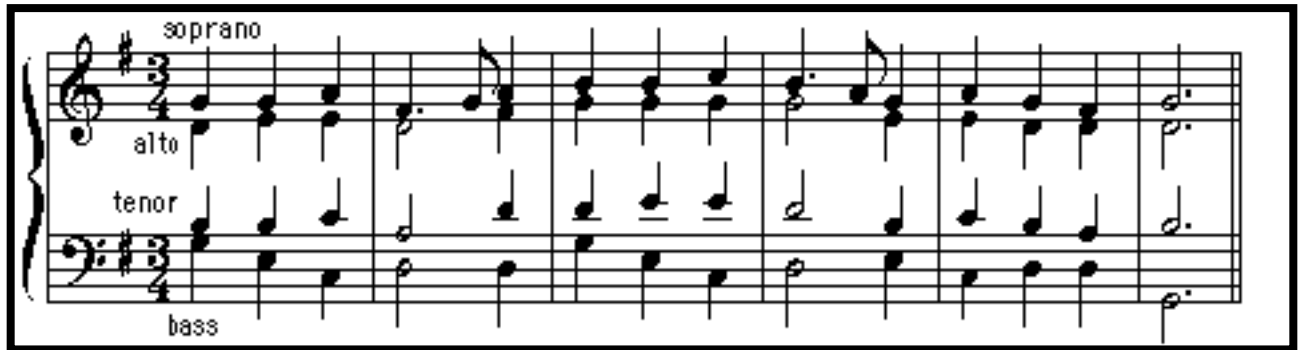


Chapter 14 Writing Triads in Four Parts

In this chapter you will:

- | | |
|-----------------------------------------|------------------------------------------------|
| 1. Recognize voices in four parts | 5. Write triads in close spacing |
| 2. Distinguish voices by staff and stem | 6. Write triads in open spacing |
| 3. Find doubled notes and inversions | 7. Find common tones for two triads |
| 4. Learn about close and open spacing | 8. Find common tones and relate them to voices |

14.1 Recognize voices in four parts



The image shows a musical score for the hymn "My Country 'Tis of Thee" arranged in four parts: soprano, alto, tenor, and bass. The score is written in 3/4 time with a key signature of one sharp (F#). Each part consists of a series of chords, with the soprano part having a melodic line and the other three parts providing harmonic support. The notes are distributed across the four staves, with the soprano part being the highest and the bass part being the lowest.

This arrangement of “My Country ‘Tis of Thee” is written in four parts. These parts are modeled after the vocal parts in a chorus:

- The top voice is the soprano (high women’s voice).
 - The next lowest is the alto (low women’s voice).
 - Next is the tenor (high men’s voice).
 - The lowest is the bass (low men’s voice).
- The terms “voice” and “part” are interchangeable.

In Chapter 14 you will learn to write chords as they are written above:

- All the chords are triads so each one has three chord tones only. Since there are four notes per chord, one chord tone is always doubled.
- In root position triads the root is usually the doubled chord tone.

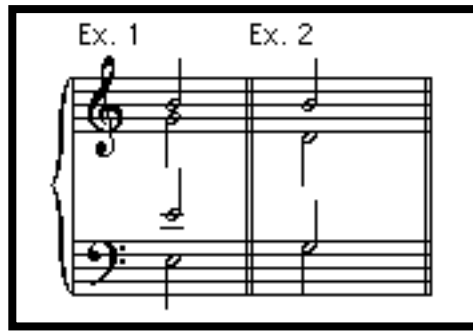
LABEL each of the following notes by voice. Use the letters S, A, T and B as abbreviations.



The image shows a musical score with two staves, treble and bass clef. The notes are labeled with letters S, A, T, and B, representing soprano, alto, tenor, and bass voices. The labels are placed above or below the notes to indicate which voice part they belong to. The notes are: Treble clef: G4 (S), A4 (A), B4 (T), C5 (S); Bass clef: G3 (B), A3 (T), B3 (A), C4 (S).

Pathways to Harmony, Chapter 14. Writing Triads in Four Parts

14.2 Distinguish voices by staff and stem



• Music in four voices will be written on grand staves. A grand staff is two staves joined together as in piano music.

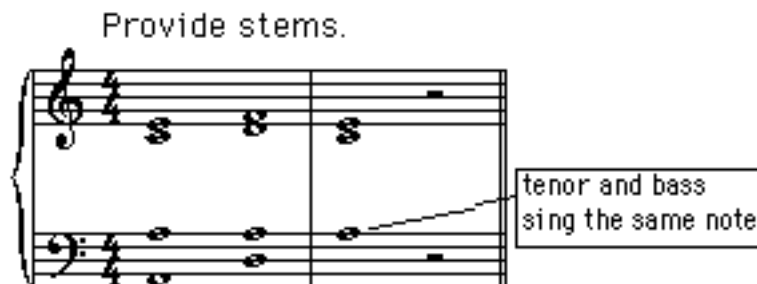
To help distinguish the voices visually when four parts are written on a grand staff:

- The soprano and alto are written on the top staff, and
- The tenor and bass are written on the bottom staff. Sometimes this placement requires several ledger lines. See Example 1.
- Stems for soprano and tenor notes go up, and
- Stems for alto and bass notes go down.
- When adjacent voices sing the same note, a single notehead gets two stems. See Example 2.

1. NAME the voice written on the wrong staff. If all voices are correct, write “correct.”



2. CREATE half notes by adding a stem to every note in the proper direction.



Pathways to Harmony, Chapter 14. Writing Triads in Four Parts

14.3 Find doubled notes and inversions

1. REWRITE the following chords in four parts. The rewritten notes should be in the same octave as the original notes. ADD stems to make the notes half notes.

Example

2. IDENTIFY the doubled chord tone as the root, third or fifth.

Example

third
(two C's) _____

3. WRITE inversion figures (5/3, 6/3, or 6/4) and the doubled note for each of these chords:

Example

6/3 *third* _____

Pathways to Harmony, Chapter 14. Writing Triads in Four Parts

14.4 Learn about close and open spacing

The diagram illustrates two methods of triad spacing in four parts. On the left, 'Close Spacing' shows a triad with the top three voices (Soprano, Alto, Tenor) as close as possible, with the Bass voice below. A note in the Bass voice is labeled 'chord tones'. On the right, 'Open Spacing' shows a triad where one chord tone is placed between each of the top three voices. Text annotations explain: 'Given the chord tones below, the top 3 voices are as close as possible' and 'One, and only one, chord tone between each of the top 3 voices'.

• Recall from Book 2 that a chord tone is a note of a chord for which an octave is not specified. Chord tones are notated with small noteheads without stems.

Follow these spacing and doubling suggestions:

- Adjacent voices, except bass and tenor, should never be more than an octave apart.
- In root position, double the root.

This spacing and doubling can be achieved by spacing the top three voices in either of these ways:

- In close spacing--when there are no chord tones between the top three voices. OR
- In open spacing--when there is one, and only one, chord tone between each of the top three voices.
- The interval between the bass and tenor does not matter in determining close and open spacing.

The chords in the following phrase are in open spacing.

DRAW a dot for the chord tone between each of the top three voices.

The example shows four measures of music in G major, 4/4 time. The top three voices (Soprano, Alto, Tenor) are in open spacing. The Bass voice is in root position. The word 'Example' is written in the first measure.

- In Bach's time the alto part in choral music was written in alto clef.
- In alto clef the middle line is middle C.

REWRITE the alto part in the above phrase in alto clef.

A blank musical staff in alto clef (C-clef on the middle line) with a key signature of one sharp (F#) and a common time signature (C). The staff is divided into four measures.

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14.5 Write triads in close spacing

1. IDENTIFY these triads as being in close or open spacing.

Example

close

2. WRITE the key, Roman Numeral, inversion figures and the doubled note for each of the following chords. IDENTIFY the doubled note as the root, third or fifth.

Example

G: ii 5/3

key Rom Num Inv.

root

doubling

3. FILL IN the alto and tenor by using close spacing. All chords are in root position.

Start with the top note and work down:

- a. First write the alto so that there are no chord tones between the alto and soprano.
- b. Then fill in the tenor so there are no chord tones between the tenor and the alto.

Example

f minor d diminished G Major G augmented c minor A Major

Pathways to Harmony, Chapter 14. Writing Triads in Four Parts

14.6 Write triads in both open and close spacing

1. COMPLETE rewriting these triads in open spacing. Always work from the top note down.

Example

One chord tone in between

choose top note

choose top and bottom notes

2. FILL IN the missing voices according to the given spacing.

open close open close choose 3 notes open choose 4 notes close choose 4 notes

G diminished F# minor C Augmented E Major F Major root position G minor root position

3. WRITE key signatures and missing voices. All triads are in root position.

open close open close Use harmonic minor. Raise 7. close

B: tonic g: ii° b: v3# A: subdominant

open close open close

f: III⁺_{5b} f#: v^{3#} E: submediant E: IV