

### Example Harmonization:

Things that may be helpful:

- 1) While you want your harmonization to sound beautiful, you also want it to use good partwriting. There is a delicate balance between doing things “right” and doing things your way. You should observe the spirit of partwriting rules. It will be clear to me (and anyone else) whether you are doing so, and whether you know what you are doing. Be mindful. You will be graded on your imagination, the beauty of your setting and also on your application of concepts from the semester.
- 2) In planning your harmonization, add three additional parts to every note of the melody. You are not writing chords beneath the melody as if it were a song sung by one person. Rather you are writing it as if it were a chorale: imagine an SATB choir singing the work. That being said, you don’t need to change chords with each pitch of the melody. Writing in four parts for each pitch of the melody will also make it easier for you to see any partwriting errors. NB: The melody does not need to be in the Soprano; it can even move around from one voice to another.

Example:



The image shows a musical score for a single melodic line and its four-part harmonization. The melody is written in the treble clef, and the four-part harmonization is written in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some rests. The harmonization consists of four parts, each with its own line of notes, creating a rich, multi-voiced texture.

Only after you’ve harmonized it in four parts should you rewrite it in four staves for string quartet.

Example:



The image shows a musical score for a string quartet, consisting of four staves. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature is one sharp (F#). The score includes dynamics markings such as *p* (piano) and *mf* (mezzo-forte). The melody is written in the first staff, and the other three staves provide accompaniment. The score is written in a style that is suitable for a string quartet, with clear partwriting and dynamics.

At this point you may want to fine-tune your work for strings and add dynamics. For instance, I eliminated some of the pitch repetitions to make it smoother.

Be sure to use the alto clef for your viola part. Failure to do so can cause serious problems.