

SAME NOTE, DIFFERENT CHORD

RE (D) is the same pitch in every example below. Watch how the chord underneath it completely transforms its emotional role and zone placement.



RE is always the same note. But its emotional character is entirely defined by the chord underneath it. Four chords, four completely different feelings.

C major

ZONE 4 BITTER

CHORD: DO MI SO → RE *not in chord*

Non-chord tone — Outsider

RE sits above C major with no harmonic support. Unstable scale degree + non-chord tone = maximum friction. Searching, unresolved, restless.

G7

ZONE 2 TENSE

CHORD: SO TI RE FA *RE is 5th*

Chord tone (5th) — Supported

RE belongs to G7 as the 5th. Harmonically supported, but RE is still an unstable scale degree. Leaning forward with momentum — grounded tension.

Dm

ZONE 2 TENSE

CHORD: RE FA LA *RE is root!*

Chord tone (root) — Anchored

RE is the root of Dm — the most important note in this chord. Maximum harmonic support. But RE is still an unstable key degree, so it still feels like it wants to move.

Am

ZONE 4 BITTER

CHORD: LA DO MI → RE *not in chord*

Non-chord tone — Dark color

RE adds a minor 9th above Am — a dark, edgy color. Not in the chord, unstable in the key. Creates bitter, modern tension above the minor tonality.

THE ESSENTIAL PRINCIPLE — MODULE D

Every important melody note requires **two questions**: What is its scale degree? **And what chord is under it?** Only when you answer both do you know its emotional zone — and know whether it serves your intention.