

MUSC 1166 (299)
Spring 2004
Composition Project Assignment I

See the list below to determine the ensemble for which you are composing.

Barnett/Reynolds	voice/piano
Harwell/Richman	voice/piano
Godwin/McKinney	voice/piano
Perez/Welch	violin/viola/guest cellist
York/Lee	violin/viola/guest cellist
Glick/Barr/Spillman	flute/clarinet/bassoon
Spillman/Fussell	guest trumpeter/saxophone/trombone
Glick/Mecum	flute/marimba

If you are composing a song, begin by finding a poem written in English to serve as the text.

Begin your piece by writing an original double period, which should consist of four 4-measure phrases. The choice of cadences is free as long as the cadences used create a clear double period structure and include one deceptive cadence. Your opening 16-measure passage must include one occurrence of two different types of six-four chords (label the locations and types of six-four chords on the score), one embellishing predominant seventh chord, and one suspension. The opening passage must also include two different secondary dominant or secondary leading-tone chords.

If you are composing a song, begin by finding a poem written in English to serve as the text.

This assignment is due on Monday, February 2.

Composition Assignment 2

Begin by editing your double period (assignment 1) based on the comments you have received. If you have any questions about the comments/feedback given on your previous work, please see the instructor.

For the second assignment, compose a transitional passage that is 8 measures in length, followed by a second thematic idea, which is 8 measures in length.

For the transition, write an 8-measure phrase that begins in the original key and shifts to a contrasting key after 4 measures. If your piece began in a major key, modulate to the dominant key area. If your piece began in a minor key, modulate to the relative major key area. The shift to the new key will take place with the use of a pivot chord (common chord). This is a chord that serves 2 functions, one in the old key and another in the new key. (Please refer to chapter 19 in your text for examples). For example, if you want to modulate from C major to G major, you could use an A minor chord as the pivot (vi in the old key becoming ii in the new key). Pivot chords often serve a pre-dominant function (ii, IV, or vi) in the new key and are generally followed by the new dominant, which sets up an authentic cadence in the new key. Your transitional passage should end in this way, using a cadential six-four chord in the cadence.

For the second thematic idea, compose an 8-measure theme in the new key that contrasts with the thematic material sounding at the beginning of the movement. The theme should be periodic, consisting of 2 4-measure phrases and concluding with an authentic cadence in the new key. The period that serves as the second theme may be parallel or contrasting (your choice). The second theme must include one secondary dominant or secondary leading-tone chord.

Include harmonic analysis throughout your work.

To submit: Your first draft, newly edited version of original double period, newly composed 8-measure transition and 8-measure second thematic idea. Please place these items in a folder with pockets. The folder is required.

NOTE: This assignment is worth 2 regular homework grades.

Due: February 16

Assignment 2 for vocalists and pianists composing songs:

Begin by editing your previous work, based on the comments you have received. See the instructor if you have questions about the feedback/comments.

For the second assignment, continue setting your text, finishing the first stanza of text, if possible (depending on the length and organization of your poem). Then compose an 8-measure piano interlude that serves as a transition by creating a modulation to a closely related key area.

For the transition, write an 8-measure phrase that begins in the original key and shifts to a contrasting key after 4 measures. If your piece began in a major key, modulate to the dominant key area. If your piece began in a minor key, modulate to the relative major key area. The shift to the new key will take place with the use of a pivot chord (common chord). This is a chord that serves 2 functions, one in the old key and another in the new key. (Please refer to chapter 19 in your text for examples). For example, if you want to modulate from C major to G major, you could use an A minor chord as the pivot (vi in the old key becoming ii in the new key). Pivot chords often serve a pre-dominant function (ii, IV, or vi) in the new key and are generally followed by the new dominant, which sets up an authentic cadence in the new key. Your transitional passage should end in this way, using a cadential six-four chord in the cadence.

Begin composing the vocal line and harmonic progression for the second stanza (again, this depends on the exact organization of your poem). This second section of the song must include one secondary dominant or secondary leading-tone chord.

Include harmonic analysis throughout your work.

To submit: Your first draft, newly edited version of assignment 1, newly composed 8-measure transition and musical setting of the beginning of your poem's second stanza. Please place these items in a folder with pockets. The folder is required.

NOTE: This assignment is worth 2 regular homework grades.

DUE: February 16

Composition Assignment III

Instrumentalists: Begin by editing your work based on the comments you have received. Next, compose a new 10-measure passage that is developmental. Use motives from your first and/or second themes and treat them in new ways (for example, use sequences, or retrograde or inverted statements of motivic fragments from your first and second themes). This passage should be tonally unstable, containing only brief tonicizations of key areas other than tonic and the key of your second theme. After the 10-m. development, compose a 4-measure dominant preparation (a prolongation of the original dominant seventh chord).

Vocalists and pianists composing songs:

Begin by editing your work based on the feedback you have received. Next, complete the musical setting of the remainder of your second stanza of text (or continue composing the main body of the song, depending on the length and organization of your poem). After this, compose a second piano interlude that is 10 measures in length and develops motives from the previous portions of the song. This passage should be tonally unstable, containing brief tonicizations of key areas other than the original tonic and secondary key area. Use developmental techniques such as sequence, retrograde, and inverted statements of motives heard previously in the song. The 10-m. instrumental development should be followed by a 4-measure dominant preparation that prolongs the original dominant seventh chord. This dominant chord will prepare the beginning of the final stanza of text (or final lines of poetry).

TO SUBMIT: all old drafts, newly edited version of assignments 1 and 2, newly composed development and dominant prolongation

This assignment is worth 2 regular homework grades.

DUE: Wednesday, March 10

Composition Assignment IV

Instrumentalists: Begin by editing your work based on the feedback you have received. Next, add a verbatim restatement of your opening theme in tonic, followed by a newly composed 8-measure passage (transition), followed by a verbatim restatement of your second theme (but here transposed to tonic). This will be followed by 6 measures of newly composed closing/cadential material. The "new" music will be the 8-measure transition that connects restatements of themes 1 and 2 in tonic and the 6-measure closing/cadential material, which serves to reconfirm the tonic and provide strong closure for the movement as a whole.

The transition section should create a feigned or "fake" modulation--in other words, it should use chromatic harmonies (specifically secondary dominant and leading-tone chords) and/or sequences in order to sound like it is going to modulate, but then simply return to the original dominant chord in the measure just before the restatement of the second theme. This transition is an ideal place to use a brief tonicization of the subdominant, or perhaps a sequence, in order to fool our ears temporarily by suggesting a modulation that is never realized.

You must include one "borrowed" chord or one Neapolitan sixth chord in the newly composed music.

Include harmonic analysis throughout your work.

Vocalists and pianists composing songs:

Begin by editing your work based on the feedback you have received. Next, complete your song by setting the remaining text and then composing a six-measure cadential extension/coda to the song. This coda may be instrumental or it may include the voice, perhaps repeating the last line of text or a portion of it.

You must include 2 chromatic harmonies: 1) one "borrowed" chord OR one Neapolitan sixth, AND 2) one augmented sixth chord in the remaining portions of your song. Or if you wish, you may alter the portion already composed in order to include these two required harmonies. Label the required chords on the score, and include harmonic analysis throughout the score.

TO SUBMIT: all old drafts, newly edited version of previous work and newly composed music--in other words, a complete draft of the movement or song, which includes analysis throughout and labels for all "required elements"

The assignment is worth 2 regular homework grades.

DUE: Wednesday, March 31.

NOTE: The readings of your original works will take place on the last 2 days of the semester. You should be planning ahead now in terms of creating and proofreading parts, planning for rehearsal time outside of class so that you can read through the work in advance, etc.

Following is the schedule for in-class readings of the composition projects:

Friday, April 23

York

Perez

Lee

Welch

Harwell

Barnett

Richman

Mecum

Monday, April 26

McKinney

Godwin

Barr

Glick

Fussell

Spillman

Reynolds

While you will not be graded on your performance per se, your grade for this project will reflect whether you have fulfilled this aspect of the assignment adequately.

On the day you are scheduled to read your piece, your final score is due. Two copies of the final score need to be submitted: one clean copy and one copy with harmonic analysis throughout and including labels for all of the "required elements," (such as specific required harmonies, etc.). The score must be submitted in your folder along with the full "history" (all old drafts with the instructor's comments) of this project.

When preparing your final score, you may either use music notation software or create the score by hand, as long as it is neat and clearly legible. Use a well-sharpened pencil, mark off barlines in advance, and if you are composing a song, write the text in first, followed by the music notation, so that the spacing is adequate.

Your score should follow standard notational practice (such as not repeating the meter signature on each system, etc.) For questions about standard notation, refer to scores in your Burkhart or other published scores as general models, or see the instructor.