

MUS 232 FINAL COMPOSITION ASSIGNMENT

Harmonizing the soprano line below, compose a hand-written four-part, voice-led, chorale-style texture in 3/4 or 4/4 time that 1) features the myriad of diatonic techniques you have studied, and that 2) follows a two-phrase periodic structure.



BASIC REQUIREMENTS

You may rearrange these notes as you see fit, but you must harmonize each one at least once. In certain cases, the ordering of the notes should not be altered (such as where the E-natural proceeds to the F-sharp, or where the A proceeds down to the G at the end). It is also acceptable to keep the line, or most of the line it tact, as-is. **EXTRA CREDIT WILL BE GIVEN IF YOU KEEP THE LINE COMPLETELY IN TACT, AS-IS.** You will need to alter the (lack of) rhythm of this line in order to fit it into a conventional structure.

The composition should follow a two-phrase, periodic structure, although the phrases need not be the same length length. The first phrase should terminate with a Phrygian half cadence (unless you take the extra credit option, in which case it only needs to be a half cadence); the second with a perfect authentic cadence, unless you follow it with a pedal point. Use fermate to indicate where each cadence is.

Analyze/label the harmonies on the score and label the techniques listed below IN THE TABLE BELOW as well as in the score. **HAND IN THIS FILLED-IN TABLE WITH YOUR SCORE.** Suspensions should be labeled with their appropriate interval classifications (just on the score: 9-8, 7-6, 4-3, 2-3, etc.). Be very, very clear.

Your composition **MUST** include the following techniques (in any voice):

Technique	Measure number(s)	
passing tone (two: one accented; one unaccented)		
neighbor tone (two: one accented; one unaccented)		
appoggiatura - accented (two)		
suspension (two—and labeled with intervals)		
retard (one)		
Anticipation (one)		
Escape Tone (one)		
Pedal Point (one area, involving at least two chords)		
pedal six-four chord (one)		
passing six-four or four-three dominant chord (one)		
cadential six-four chord (one)		
non-dominant 7th chord (two)		
phrygian half cadence (or regular half cadence if attempting the extra credit)		
perfect Authentic Cadence		

*Please note: **incorrect** usage of six-four inversions will be severely penalized*

You are encouraged to do a draft as follows (I will look it over and provide feedback): make an outer voice (bass and soprano) sketch that has a Roman numeral analysis. No finalized rhythms are necessary, except for where you plan to incorporate your cadences.

FORMATTING

- PRESENTATION COUNTS! Both your notation and the analysis must be accurate, clear and professional-looking. Consider using a ruler if you have trouble drawing straight lines. Bad notation of any kind can result in a loss of up to 10% on your grade and/or the return of your paper for corrections. Compositions done with pen (or printed from a computer notation program) will not be accepted.
- If your composition takes up more than one system, leave a blank staff between systems so there is plenty of room for your analysis.
- Indent the first system and put measure numbers at the beginning of each system (except the first) on your score.
- Do not use staff paper that has any kind of clef for bar line(s) already printed on it.
- On the same page as the score (or the back), provide a separate formal diagram of the composition that includes phrases and cadences with measure numbers.

Here is an example score that is completely analyzed:

The musical score consists of two systems. The first system has four measures. The second system has three measures, starting with a measure number '5' above the first note. Performance markings include 'ant' (accents), 'app' (appoggiatura), 'p' (piano), 'r' (ritardando), '4-3' (quadruple to triplet), and 'n' (accents). The analysis below the notes uses Roman numerals: i , (V_4^6) , i^6 , VII_2^4 , III^6 , IV^7 , V_2^4 , i^6 , VI , iv^6 , V , i , (iv_4^6) , V , 7 , i , 4 , VI , ii^0^6 , i_4^6 , V , 7 , i , $(iv$, i , $vii^0)$, I .

