

## Music 233 Final Composition Assignment

Compose a four-part, voice-led, chorale-style texture in 3/4 or 4/4 time that 1) features a myriad of diatonic and chromatic harmonic devices you have studied, and that 2) modulates several times through a series of phrases in a continuous, binary-style form.

**Your piece should include at least one of each of the following devices (list the measure in which the device is used in the table below—attach this page to your composition):**

Measure number	Technique
	Mode mixture
	A +6 chord (any type, but separate from the extra credit Ger+6 function—see below)
	A common (diatonic) chord modulation from Gm to Bb
	A reinterpretation of diminished 7 <sup>th</sup> chord as a leading tone chord (vii <sup>o7</sup> ) in a new key (or vice versa) (creating a modulation)
	A common-tone modulation ( <i>emphasized</i> , in any voice) using a chromatic mediant chord relationship
	A N <sup>6</sup> chord (see instructions on ending the piece)
	A secondary dominant or leading tone chord (see instructions on ending the piece)
	A 4-3 suspension (see instructions on ending the piece)
	A passing tone (in parentheses)
	A neighbor tone (in parentheses)
	An ACCENTED appoggiatura (in parentheses)
	A pedal tone (in parentheses)
	An escape tone (in parentheses)
	A reinterpretation of Ger +6 chord as a dominant 7 <sup>th</sup> chord in another key (or vice versa) – <b>EXTRA CREDIT</b>
	A common-tone diminished 7 <sup>th</sup> chord – <b>EXTRA CREDIT</b>

**The piece should have the following structure and harmonic scheme:**

- A continuous, binary-style (A B) form with two phrases in each section for a total of four phrases
- Begin in the key of G minor and end in G minor
- The A section should modulate to the relative major and conclude in that key
- The B section can begin in Bb or a different key and modulate at least two more times (utilizing the common tone and reinterpreted vii<sup>o7</sup> chord modulations) – of course the final modulation will be back to G minor
- Each represented key should be clearly established with emphasized cadences with appropriate rhythms and/or a fermata
- The end of the last phrase should be in G minor and conclude with a N<sup>6</sup> followed by a vii<sup>o7</sup>/V, then a cadential six-four that incorporates a 4-3 suspension over the final tonic (PAC) chord; you may incorporate additional required devices in this area if you want
- You may follow the final PAC with an extension-style plagal cadence, pedal tone and/or any other features if you want
- Length: it need not be too long; your phrases can be as short as two measures each (chorale style), but you can certainly make them longer
- A total of at least four (4) different keys should be represented (Gm, Bb and two others)

**Your analysis must include:**

- A roman numeral analysis of all harmonies and parentheses around all NCTs
- A separate diagram showing the structure, phrases and cadences (with measure numbers and keys); put the diagram on the bottom or back of the score

**Format and presentation:**

- Use the downloadable score page from the web syllabus and notate by hand in pencil
- Follow all notation conventions; notation errors will be factored into the assignment grade
- Include measure numbers (where appropriate), fermate and double bar lines to indicate sectional divisions

***N.B. incorrect usage of six-four inversions will be severely penalized***