FINAL PROJECT 2017:
SHORT COMPOSITION THAT USES 4-PART (SATB) CHORALE TEXTURE
(with straight-forward rhythm and smooth voice-leading)

ASSIGNMENT: Compose an original composition that uses **4-part (SATB) chorale texture**. It should have **simple or moderately simple rhythms and smooth voice leading.** SATB parts should generally maintain their usual ranges and chords should be spaced well (avoid gaps, etc.).

Where 4-part (SATB) chorale texture is used, you must also include complete analysis (to the best of your ability). If you write in traditional style, you would provide complete analysis of all chords, cadences, and embellishing tones (e.g., Roman numerals, etc.). If you use modern harmony and end up with chords/notes that you cannot analyze, label as best (and as specifically) as you can: for example, lead sheet symbols, such as "Dmin," or "EbMaj7/G;" or general descriptions, such as "minor-7th chords in parallel motion." When in doubt, ask the teacher.

In addition to the required SATB chorale texture, *other* textures may also be explored (though aren't required). Examples of other textures include:

- Reduced number of parts, such as SA, SAT, TB, etc.
- Monophony (with possible octave doubling)
- Polyphony (such as melody with countermelody)
- Melody with accompaniment (where the melody is clearly more complex/active than the accompanying parts)
- Pedal point added

You will submit a handwritten final copy of your score in normal SATB format (using the usual Grand Staff). Then we will use Finale software to produce a professional-quality score.

GUIDELINES/ADVICE:

Phrasing/Length:	Repeated phrases are encouraged (literal or varied repetitions). You can also plan to modulate phrases to relative keys, as we did on our last chorale.
	Write clear phrases. Phrases should end with a clear sense of cadence (with rhythm coming to rest on a strong beat).
Key/Mode:	Choose a major key, minor key, or mode.
Meter:	Choose a meter with which you are comfortable: 4/4, 3/4, 2/4, possibly 6/8, 9/8, or 12/8.
Tempo:	You must include a tempo marking ("Moderate tempo," "Allegro," etc.).
Harmony:	You may use any of the harmonic tools studied in class. For example:

Traditional approaches, such as:
- traditional *Bach-style harmony* as we've done this year
- *countermelody* and/or *pedal point* as we did in Harmony and Composition I

Modern approaches, such as:
- *stacked chords*,
- *modality*,
- *parallelism*, and/or
- *nonfunctional harmony*.

Note: You must declare to the teacher which approach(es) you'll use before you begin. If you do choose a more modern approach, you will find detailed "rules" and explanations in the associated section(s) from textbook pp. 113-115.

Melody:	Create melodies that are smooth, flowing, and have a sense of direction
Voice leading:	Good, smooth voice leading is essential

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Style:	It is perfectly fine to compose a completely traditional Bach-style piece, using all the appropriate "rules." However, if you feel restricted by that style, the modern tools can be used to achieve a more contemporary style.
	What's important is *consistency* of style. If you start with a traditional Bach-style phrase, and then jump to a modern-sounding phrase, it will sound odd and out-of-place. This is why I'm making you declare your harmonic approach(es) up front.
Embellishing tones:	Embellishing tones are a great way to give individual parts a sense of flow and independence.
Expressive details:	After your musical notes/rests are written, make the music more expressive with dynamics, slurs, etc.

REMEMBER: YOU MUST PROVIDE ANALYSIS FOR ALL OF YOUR HARMONY!
(Roman/Arabic numerals, cadence types, embellishing tones, other descriptors)

TIME FRAME:

Fri., 5/19	Assignment distributed.
Fri., 5/26	**Final *handwritten* score is due at beginning of class.**
5/26 and 5/31	In class, we will engrave scores using Finale software.