

Final Project Instruction Sheet

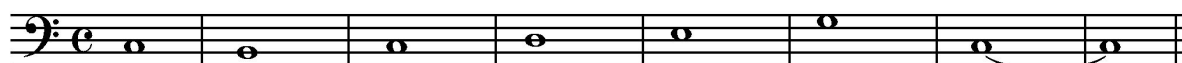
Due Dates:

Koppelman (11:30 class): 12/3/19

Koppelman (10:30 class): 12/5/19

Tompkins: 12/10/19

1. Choose any major or minor key other than C Major. Choose a time signature from among the following: 2/4, 3/4, 4/4, 6/8, 9/8, 12/8.
2. Compose an 8-measure melody over the bass line given below:



C: I V₅⁶ I vii^o6 I6 V7 I

Guidelines:

- Use primarily diatonic notes;
- Choose melodic pitches that imply the given chord progression;
- Your melody should follow the general principles for melodic writing and voice-leading as studied in the Laitz text;
- Try to use some embellishing tones (passing and neighbor tones, etc);
- Try to achieve a balance between unity and variety;
- You might wish to emphasize the difference between the tonic expansion in measures 1-5 and the authentic cadence in measures 6-7.

3. Create a computer-notated version of your composition, following these guidelines:

- Use two staves:
Top staff contains your composed melody
Bottom staff contains the given bass line
- Add a tempo indication.
- Optional: Add expression marks, slurs, articulations, dynamics, etc.
- Be sure to end with a "Final" double bar line.
- Delete any extraneous empty measures.
- NOTE: You will add key and Roman numerals below the bottom staff in pencil, after printing your hard copy (see below).

4. Save a copy of your composition's notation in pdf format; name it **yourlastname_composition**. Save a copy of your composition's audio in mp3 format; name it **yourlastname_audio**. Print one copy of your composition; using pencil, add key and Roman numerals below the bottom staff. See the Directions for Technology exercises for step-by-step instructions:

http://eweb.furman.edu/~dkoppelman/fu/Theory/111/111tech/111tech_directions.pdf

5. Write one page of analytical commentary about your composed melody. Print out one copy of this commentary, and save another copy as a Microsoft Word file; name it **yourlastname_analysis**. Some topics you may wish to address are:

- how is your melody supported by the given chord progression?
- how do you achieve a balance between unity and variety?
- how does your melody reflect the difference between the tonic expansion in measures 1-5 and the authentic cadence in measures 6-7?
- how does your melody follow the principles for melodic writing and voice-leading guidelines learned during this term?
- point out anything about your composition which you believe to be particularly interesting, creative, beautiful, original, etc.

In your commentary, be sure to refer to specific measure/beat locations in your composition. For example: "the seventh of the V6/5 chord on the fourth beat of measure 2 resolves down by step (from scale degree 4 to 3) on the downbeat of measure 3".

6. Upload your three files (**yourlastname_composition**, **yourlastname_audio**, and **yourlastname_analysis**) to a folder named **yourlastname_final** within your theory class Box folder. Be sure to follow the "Directions for Technology Exercises" regarding uploading of files to Box for submission. The Directions can be found at:

http://eweb.furman.edu/~dkoppelman/fu/Theory/111/111tech/111tech_directions.pdf

Turn in your hard copies of your composition and analysis to your instructor.

You can find the online materials for this assignment by following the links on this page:

<http://eweb.furman.edu/~dkoppelman/fu/Theory/111/111tech/mus111tech.htm>