

FINAL PROJECT 2012: 4-PART (SATB) CHORALE

ASSIGNMENT: Compose an original composition in **4-part (SATB) chorale format**. It must be **chord-based with simple rhythms**. The SATB parts must maintain the usual ranges. Chords should be spaced and doubled well (avoid gaps, etc.). Good, smooth voice leading is essential.

You must **provide complete analysis** of all chords, cadences, and nonchord tones (Roman numerals, etc.). If you use modern harmony and end up with chords/notes that you cannot analyze, label as specifically and best as you can: for example, pop chord symbols, such as “Dmin,” or “EbMaj7/G;” or general descriptions, such as “minor-7th chords in parallel motion.” When in doubt, ask the teacher.

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 professional quality scores (and parts). Finally, the NHS Chamber Choir or NHS Symphony Orchestra will “try out” your piece in an informal reading session.

GUIDELINES:

- Length: at least 4 phrases (can be longer), each ending with a clear cadence
- Key/Mode: Choose a major key, minor key, or mode. **Up to 3 sharps or 1 flat.**
- Meter: Choose a meter: 4/4, 3/4, 2/4, possibly 6/8, 9/8, or 12/8. (Stick with one meter.)
- Tempo: You must include a tempo marking (“Medium,” “Allegro,” etc.).
- Harmony: You may use any of the harmonic tools studied in class.
(Traditional Bach-style harmony, stacked chords, modality, parallelism, nonfunctional harmony.) See p. 113-115 in textbook for explanation on the modern possibilities, or ask teacher.
- Melody: Create melodies (soprano lines) that are smooth, flowing, and have a sense of direction
- Voice leading: Good, smooth voice leading is essential
- Outer voices: S and B should complement each other with plenty of contrary motion
- 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 that you choose a style and stick to it. 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.**
- Texture: **As stated, the piece should be primarily in a chord-based, chorale texture (that is, 4 parts with SATB moving all together). However, you may alter that texture in simple ways, such as removing and/or staggering voice parts. Nonchord tones are also a great way to give individual parts a sense of independence.**
- Expressive details: After your notes are written, make the music more expressive with dynamics, slurs, etc.

REMEMBER: YOU MUST PROVIDE ANALYSIS FOR ALL YOUR HARMONY!

(Roman numerals, cadences, nonchord tones, other descriptors)

TIME FRAME:

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| Thurs., 5/17 | Assignment distributed |
| Tues., 5/22 | Checkpoint: Roughly half of the piece is due (in rough draft form) |
| Thurs., 5/24 | Final handwritten score is due at end of class. |
| 5/29 – 5/31 | In class, we will engrave score (and parts) using Finale software. |

Reading Session dates and times: in June, to be announced