

Creative Assignment 5 – Assessment Sheet

Name: _____

Class: _____

Due Date: _____

Task: To compose an 8 bar melody and 4 bar chord progression accompaniment (repeated) in a Major key using known chords and appropriate voice leading.

- ❖ You may use chords I ii IV V and vi.
- ❖ The composition must have a logical form and demonstrate the correct voice leading.
- ❖ Your composition must have a title, appropriate tempo, dynamics, composer, roman numerals (showing chord choices), phrasing markings and be written **by hand** on the staff.
- ❖ Your melody must be logical and work musically with the accompaniment
- ❖ This assessment sheet must be handed in attached to your composition.

Marks → Criteria for Marking ↓	4	3	2	1
Accuracy in musical notation.	Melodic and rhythmic elements are correctly notated throughout	Melodic and rhythmic elements are notated correctly in most of the composition	Melodic and rhythmic elements are notated correctly in some of the composition	Melodic and rhythmic elements have not been notated correctly
Creativity of melodic style.	Melodic elements have been used in a logical and interesting way that works well with the accompaniment	Melodic elements are mostly interesting & logical way that mostly works well with the accompaniment	Melodic choices are not always logical and does not work well with the accompaniment	Melodic elements lack logic and do not adhere to chordal foundation
Appropriate use of chords.	Chord choices and order are logical and singable	Chord choices and order are mostly logical and singable	Chord choices and order are not always logical and singable	Chord choices and order are illogical and too hard to sing easily
Appropriate voice leading.	Notes lead easily from one to another and have no large leaps within each line or from one line to another	Notes mostly lead easily from one to another with some areas where better voice leading decisions could have been made	Notes sometimes show appropriate voice leading but do not always lead easily from one to another	Voice leading does not make logical sense or show attention to guidelines of voice leading
Rhythmic Accuracy	Rhythms are appropriately grouped and durations are used logically	Rhythms are mostly grouped appropriately. Durations mostly logical	Rhythms are sometimes grouped appropriately. Durations sometimes logical	Rhythms are not grouped appropriate and there is little logic in duration choice.
Use of title, composer, roman numerals, phrasing, dynamics & tempo	The assignment uses clear title, composer, roman numerals, phrasing and tempo markings	The assignment omits some of these indications	The assignment omits most of these indications	The assignment has only basic use of these indications
Accuracy, neatness and presentation	The assignment has been presented in a correct, neat and organised manner	The assignment has been presented in a mostly correct, neat and organised manner	The assignment has been presented in a basically correct, neat and organised manner	The assignment has not been presented in a correct, neat and organised manner

Comments : _____

Mark: _____ /28

Creative Assignment 5 – Teacher Information

Can be set after Lesson 26 has been completed

Task: To compose an 8 bar melody and 4 bar chord progression accompaniment (repeated) in a Major key using known chords and appropriate voice leading.

Preparation Activities.

General Preparation Suggestions.

Lesson 26

IWB/Sibelius Activity

Resource required: Sibelius file of three blank treble staves and one bass staff.

Using only chords I and V demonstrate good voice leading when writing a chord progression.

Write the bassline (*do so, so, do*) and the notes of each chord in solfa (vertically or in a tone ladder) on the board and discuss which notes from the first chord move most smoothly to notes in the second chord (e.g. *so* is in both chords and therefore would be best in the same part).

For example, in a chord progression of I V V I the bassline (in the bass clef) would be *do so, so, do* The lowest treble line would be *do ti, ti, do* The middle treble line would be *mi re re mi* and the top treble line would be *so so so so*.

Enter these notes into the Sibelius file, one line per part in the treble:

The image shows a musical score for an 8-bar melody and a 4-bar chord progression. The score is written in G major (one sharp) and 2/4 time. It consists of four staves: three treble clefs and one bass clef. The melody is written in the three treble staves, and the bassline is written in the bass staff. The chord progression is indicated by Roman numerals I and V below the bass staff.

The melody consists of the following notes (from top to bottom staff):
Staff 1: G4, A4, B4, C5, B4, A4, G4, F#4
Staff 2: G4, A4, B4, C5, B4, A4, G4, F#4
Staff 3: G4, A4, B4, C5, B4, A4, G4, F#4
Bass staff: G3, B2, D3, E3, G3, B2, D3, E3

The chord progression is: I, V, V, I, I, V, V, I.

Get students to write down known chords – using a different combination than the one demonstrated e.g. I IV vi V I – and practice voice leading in the same manner.

Lesson 27

Demonstrate improvised or composed melodies that will fit within a given chord structure.

Eg:



The image shows a musical score for a 2/4 time signature in the key of D major (one sharp). It consists of five staves. The top staff is a treble clef with a melody: D4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second, third, and fourth staves are treble clefs with a simple accompaniment of quarter notes: D4, E4, F#4, G4, A4, B4, C#4, D4. The fifth staff is a bass clef with a simple accompaniment of quarter notes: D3, G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3. Below the bass staff, the chord structure is indicated by Roman numerals: I, V, V, I, I, V, V, I.

Discuss the elements that make a successful melody over a particular chordal structure:

- Some moving parts and some longer notes, especially at the end of phrases,
- Phrases not completely different, either using rhythmic or melodic similarities in phrases,
- Notes from the given chord on important beats (especially beat one of the bar),
- Finish on the tonic (or sometimes mediant),
- Use of passing notes and auxiliary notes,
- Arpeggiation,
- Not too many big intervals, movement in steps and skips.

This assignment can be set now.

Lesson 28

This assignment can be performed for the class (continue into other lessons as required).

Example Assignment.

A Brief Ode

Jenn Gillan

Moderato

The musical score for 'A Brief Ode' is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves. The top staff is the vocal line, starting with a melodic phrase in the first measure, followed by a rest, and then a second melodic phrase. The second staff is the piano accompaniment, featuring a simple harmonic line. The third, fourth, and fifth staves are empty, likely representing other instruments or parts. The score includes dynamic markings of *mp* and *f*, and a fermata over the final note. Below the bass staff, Roman numerals I, V, V, I, I, V, V, I are indicated.

Example Assignment with extensions.

Lady of Shallot excerpt

Alfred, Lord Tennyson

Jenn Gillan

Moderato **rit.**

The musical score for 'Lady of Shallot excerpt' is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves. The top staff is the vocal line with lyrics: "On ei-ther side of ri-ver_ lie long fields of bar-ley_ and of_ rye." The second staff is the piano accompaniment. The score includes dynamic markings of *mp* and *f*, and a *rit.* marking with a dotted line over the final notes. Below the bass staff, Roman numerals I, V, V, I, I, V, V, I are indicated.

Optional extension tasks.

Marks allocated to be determined by the teacher.

Option 1.

Create lyrics for the melody

Option 2.

Change the rhythm of the accompaniment to change the piece's character.

Technology Option.

Input finished composition onto the staff in Sibelius.

Using the IWB have class perform some of the compositions and discuss what aspects of the composition makes it work well.

Blank staff notation (if required)

