

# Creative Assignment 6 – Assessment Sheet

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Due Date: \_\_\_\_\_

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

- ❖ You may use chords i 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
<b>Accuracy in musical notation.</b>	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
<b>Creativity of melodic style.</b>	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
<b>Appropriate use of chords.</b>	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
<b>Appropriate voice leading.</b>	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
<b>Rhythmic Accuracy</b>	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.
<b>Use of title, composer, roman numerals, phrasing, dynamics &amp; tempo</b>	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
<b>Accuracy, neatness and presentation</b>	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 6 – Teacher Information

Can be set after Lesson 33 has been completed

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

## Preparation Activities.

Lesson 32

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 (*la, mi, mi, la*,) 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 *la, mi, mi, la*, The lowest treble line would be *la, si, si, la*, The middle treble line would be *do ti, ti, do* and the top treble line would be *mi mi mi mi*. Enter these notes into the Sibelius file, one line per part in the treble:

The image shows a musical score for a chord progression in G major. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The chord progression is *i*, *V*, *V*, *i*. The bassline is *la, mi, mi, la*. The lowest treble line is *la, si, si, la*. The middle treble line is *do, ti, ti, do*. The top treble line is *mi, mi, mi, mi*.

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

i                      iv                      V                      i

Lesson 33

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

Eg:

i                      iv                      V                      i                      i                      iv                      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 34

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

# Example Assignment.

## The Gentle Descent

Jenn Gillan

Andante

Musical score for 'The Gentle Descent' in 2/4 time, key of D major. The score consists of five staves: a vocal line and four piano accompaniment staves. The vocal line features a melodic line with a 'mp' dynamic marking and a fermata over the final note. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Roman numerals are provided below the bass line.

i iv V i i iv V i

# Example Assignment with extensions.

## Lady of Shallot Excerpt II

Alfred, Lord Tennyson

Jenn Gillan

Andante

Musical score for 'Lady of Shallot Excerpt II' in 2/4 time, key of D major. The score consists of five staves: a vocal line with lyrics and four piano accompaniment staves. The vocal line includes the lyrics 'Up and down the peo ple\_ go. Ga-zing where the\_ li - lies blow.' and a 'mp' dynamic marking. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Roman numerals are provided below the bass line.

Up and down the peo ple\_ go. Ga-zing where the\_ li - lies blow.

i iv V i i iv V i

## **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)

