Creative Assignment 7 – Assessment Sheet

Name: **Class:**

Due Date:

Task: To compose a canon 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 be presented in two ways:
    - a. with roman numerals showing the parts set out correctly on top of each other and
    - b. on a single staff with canon entries marked.
- ❖ Your composition must have a title, appropriate tempo, dynamics, composer, phrasing markings, and numbers (showing where each part enters) and be written **by hand** on the staff.
- ❖ 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 as a canon	Melodic elements are mostly interesting & logical way that mostly works well as a canon	Melodic choices are not always logical and does not work well as a canon	Melodic elements lack logic and do not adhere to chordal foundation creating a canon that does not work well
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
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:_____/24

Creative Assignment 7 – Teacher Information

Can be set after Lesson 40 has been completed

Task: To compose a canon in a Major key using known chords and appropriate voice leading.

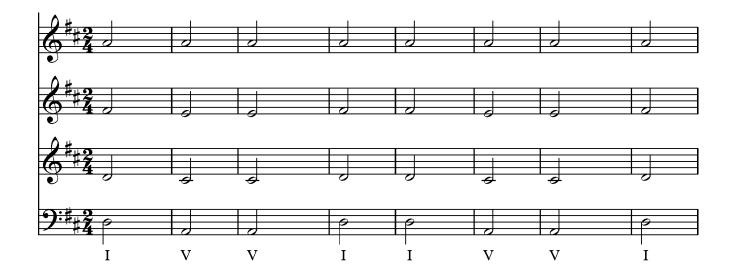## Preparation Activities.

Lesson 39

IWB/Sibelius Activity

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

Remind students of 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:

Get students to write down known chords – different combination than the one demonstrated e.g. I IV V I – in the same format.

Lesson 40

Demonstrate the use of passing notes and auxiliary notes and ask for suggestions to change the parts while still keeping the chord structure – ie keeping important notes of the chord on the first beat of the bar.

Eg:

I   V   V   I

Sing through the composition as one line; first the top, then second, third and fourth lines, making sure all parts flow smoothly. This is especially important going from the end of one line to the start of another. The canon may work better if some lines are swapped around.

Write out on a single staff and mark in the canon entries. Sing as a canon with the class. First in two parts then more depending on class' capabilities.

Consider Lyrics. Some rhythms may have to change to fit lyrics.

Jen Gillan

Make new friends, keep the old. One is sil-ver, the o-ther gold.

Make new friends. Keep the old. One is sil-ver. One is Gold.

This assignment can be set now.

Lesson 41

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

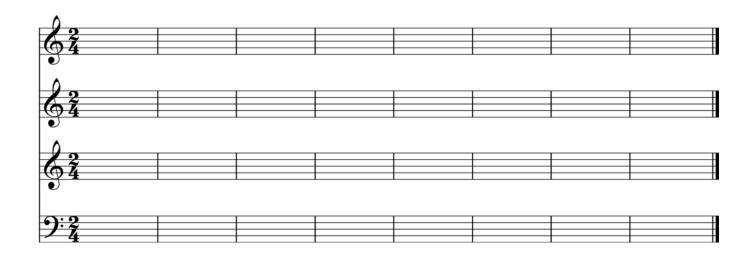# Example Assignment a. (with roman numerals showing the parts set out correctly on top of each other)

Make New Friends

by Jenn Gillan

I   V   V   I

Example Assignment b. (on a single staff with canon entries marked).

With optional lyrics for additional 10%.

Jenn Gillan

Andante

Make new friends, keep the old. One is sil - ver, the o - ther gold.

Make new friends. Keep the old. One is sil-ver. One is Gold.

Blank staff notation a. (if required)

Blank staff notation b. (if required)