

## Composition Project: Simple Binary and Ternary Forms

- **Purpose:** Create an original composition in continuous binary or sectional ternary form, using some of the following concepts: chromatically altered subdominant chords, applied chords, modal mixture, common chord modulation, internal and external expansions, and simple binary or ternary forms.
- **Project Components:**
  - Draft #1
  - Final Draft
  - Out-of-class Performances (tentative)
- **Materials:** Notate your composition, including a full score and, if applicable, individual players' parts. The music should be clear, legible, complete, and following all standards of notation. If notation software is used, be sure you understand the program well enough to produce proper engraving. (Technology is no excuse for poor quality.)
- **Length/Form:** The work must be in either continuous binary form, or sectional ternary form (choose one). Each section (A and B) must consist of between two and four phrases, adding up to one or two periods per section. You may repeat one or both sections.
  - Continuous Binary: A section, 2-4 phrases in 1-2 periods, modulates to a closely-related key using a common chord.  
B section, 2-4 phrases in 1-2 periods, modulates to the original tonic key using a common chord.
  - or...
  - Sectional Ternary: A section, 2-4 phrases in 1-2 periods, does not modulate.  
B section, 2-4 phrases in 1-2 periods, begins in a closely-related key to the original tonic key, modulates to the original tonic key using a common chord.  
A section, 2-4 phrases in 1-2 periods, begins in the original tonic key, does not modulate.
- **Instrumentation:** You will be partnered with another student, TBD. Your composition must be written for your partner's primary instrument/voice, with a simple four-voice piano accompaniment played by your instructor.
- **Genre:** Any genre or style of music is acceptable. Carefully choose a style that allows the incorporation of concepts covered in this course on *tonal harmony*.
- **Theory Concepts:** Your composition must incorporate a number of concepts covered during this semester. Balance your creative impulse with a direct application of the material learned. Here are some elements to include:
  - A mixture of root-position and inverted chords
  - A mixture of triads and seventh chords
  - A variety of embellishing tones, diatonic and/or chromatic

(continued)



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- **Theory Concepts** (continued):
  - At least **four** chromatic chords, including at least one from each of the following types:
    - Applied dominants
    - Applied leading tone chords
    - Chromatically altered subdominant chords
    - Modal mixture chords
  - Modulation to a closely-related key, using common chords (**Required:** See the “**Length/Form**” section above for details.)
  - At least **one** internal expansion
  - At least **one** external expansion
  - As always, use standard part writing, voice leading, and harmonic motion.
- **Text:** If you write for voice(s), do not use copyrighted text without permission; this is illegal. You may write your own text, get permission from the author/publisher (perhaps a friend), or choose something in the Public Domain (*published* pre-1923) or released under an appropriate Creative Commons license.
- **Preliminary Drafts:** Though not required, you are highly encouraged to turn in preliminary drafts prior to Draft #1, and prior to the Final Draft, for feedback.
- **Draft #1:** This should be a relatively complete draft of the work. It is an official draft, and should therefore be as complete and legible as the final product. You should have a good idea of the musical ideas and theory concepts employed, the shape/form of the piece, and its instrumentation and length. The only work that should remain for the Final Draft is to incorporate suggested revisions.
- **Final Draft:** This is the final printed/written copy, and cannot be changed after the due date. It should be a complete and legible full score. Keep copies for yourself, for use in the performance.
- **Performance Aspect:** The performance will take place during Finals week. The performer should be committed at least two weeks in advance of the performance, and should have received his/her part early enough to become familiar with the piece. Treat this as a public recital!
- **Grading:**
  - 30% – **Draft #1:** Meets description above
    - 15% – Use of concepts: The concepts are employed correctly
    - 10% – Originality: shows creativity, design, and effort
    - 5% – Legibility
  - 60% – **Final Draft:** Meets description above
    - 30% – Use of concepts: The concepts are employed correctly
    - 20% – Originality: shows creativity, design, and effort
    - 10% – Legibility
  - 10% – **Performance:** well-rehearsed, suitable for the performing forces