



Outline and Guide

I. Original Melody and Bass Line

- a. Choose one of the three harmonic plans provided below. Analyze the functions of each chord and identify cadences. You may choose either a major or minor key. (If choosing a minor key, simply convert I to i and IV to iv).

	Progression 1	Progression 2	Progression 3
Phrase 1	I IV V I	I IV I V	I I IV V
Phrase 2	I IV V I	I IV I V	V I V I
Phrase 3	IV I IV V	IV I IV V	IV I IV V
Phrase 4	I IV V I	IV I V I	V I V I

- b. Prepare to compose an original melody:
- Choose a meter (4/4, 4/3, 6/8, or 9/8). There will be one chord per bar, making your entire song 16 measures long.
 - Choose a key.
 - Then compose a melody that fits with the chords. Your melody should follow the principles of common practice melodic writing and resolve all tendency tones correctly. Keep it simple!
- c. Compose a bass line that:
- creates good voice leading (counterpoint) with your melody (resolve tendency tones and avoid parallel perfect intervals)
 - is kept interesting with occasional inversions and a melodic sensibility
- d. OPTIONAL: Embellish your melody and bass line with more exiting rhythms, non-chord tones and/or arpeggios.

II. Reharmonization

- a. Elaborate the chord progression, maintaining a classical style. You may alter the progression subtly or extremely. Some suggestions:
- substitute one chord for another with the same harmonic function
 - enhance a chord by adding a seventh, changing the inversion, or both.
 - interpolate new chords between what you already have.
- b. If needed, you are free to make small changes to the melody to accommodate new chords, but *the harmonic functional progression should not be significantly altered.*
- c. Compose a new bass line that:
- supports your reharmonization
 - creates good voice leading (counterpoint) with your melody
 - is interesting and has a melodic sensibility



- III. Original Harmonization
- a. Copy *just* your melody.
 - b. Write a brand-new chord progression that supports your original melody. *You may make small changes to the melody—it's yours!—but keep it recognizably the same music.*
 - c. Be creative! Keep track of harmonic function and root motion, but you don't need to stick to common practice conventions (though you may, if you wish).
 - i. Your harmony must:
 1. support the melody by including main melody notes as chord tones
 2. support the resolution of tendency tones in the melody and bass
 3. *sound nice* — listen to your music as you work. Play it and sing it if you can. Let your ear guide you.
 - ii. Your harmony does *not* need to:
 1. follow a conventional progression
 2. adhere to common practice voice leading conventions, like avoiding parallel perfect intervals
 3. adhere to a particular harmonic style (though try to make it sound cohesive)
 - d. Compose a bass line that supports your melody and new harmonization.
 - e. Some directions you may choose to go:
 - i. further embellish the chord progression from II, or make a new version of a reharmonized progression from I
 - ii. imitate the harmonic style of a favorite artist
 - iii. write in a chorale style, with one chord for every melody note
 - iv. do something “backwards”
 - v. change the harmonic rhythm; move chord changes so they don't come when you expect in the meter
 - vi. use patterns: for example, is there a specific type of root motion you like? Try using that as often as you can.
 - vii. let the bass line guide you: start by composing a new bass line for your melody, then see if you can find chords to fit.
 - viii. Simplify: use fewer chords, focus on root position chords, etc.

Your final submission will include:

- Three 16-bar harmonizations of your melody:
 - o I. Your original melody and bass line composed to a conventional progression
 - o II. your reharmonization of that melody, with a new bass
 - o III. your new harmonization and bass line
- Each of your three harmonizations should include:
 - o roman numeral analysis (with inversion symbols) below the bass line
 - o lead sheet symbols (with “slash” notation) above the melody
 - o cadences labeled above the staff
 - o analysis of non-chord tones, if used
- The first two harmonizations (I and II) should *also* include:
 - o labels for each harmonic function (TPro, S, D, T)
- Harmonization III should *also* include:
 - o an analysis of harmonic function, if applicable, *or* of root motion for each chord change (↑2, ↓5, etc.)