

Elements of Part Writing Workshop

QUESTIONS ON THE HOMEWORK

1. Worksheet 9-1: *Creating a 4-Part Realization*
2. CYOW K/P Ex. 9-1 A 1-2 Harmonic Analysis and Six-Four Chord Identification

DEFINITIONS OF COMMON VOICE-LEADING ERRORS

Introduce the handout *Definitions of Common Voice-Leading Errors* (AA, p. 55). This handout summarizes all of the voice-leading errors the students learned to identify in K/P Ch. 5-6. It also adds the *voice overlap* (see item 7) and a few things we have yet to cover.¹ These definitions are consistent with K/P and it's great to have them all listed on one page. We will use guidelines for grading part-writing assignments in MUSC 116.

ELEMENTS OF PART WRITING WORKSHOP

Creating a 4-Part Realization

Create 4-part SATB realizations for the four exercises in Self-Test 9-1 C (K/P, p. 153) using the following approach. The keys of the exercises are: B \flat , D, f:, and e:, respectively. Use these exercises as a way to review K/P Ch. 8-9 concepts.

Approach to Creating a 4-part SATB realization

1. Sing the bass line to get a feel for the phrase and the harmony of the bass line implies.
2. Provide a *harmonic analysis* (RNA and CA) for the phrase.²
3. Compose the soprano, being sure to leave room for the T & A. Sing the soprano as you compose it. Discuss the options along the way. Be sure to discuss the options for *cadence type*, if any.
4. Fill in the A & T, making adjustments to the S (and cadence type) as necessary.³

READING

K/P Ch. 9 (by Friday)

HOMEWORK

1. Worksheet 9-2: *Six-Four Chord Voice Leading*
2. CYOW K/P Ex. 9-1 B 1-5 - Answer key available under Lesson 19

¹ For example, in item 4 "Unequal fifths," the I-V $\frac{3}{4}$ -I⁶ progression is not formally introduced until K/P Ch. 13.

² The RNA must be on a separate line from the figured-bass symbols. *Students are NOT allowed to combine the given figured-bass symbols with their RNA!* Please do NOT give partial credit for RNAs (e.g., if the Roman numeral is correct, but the bass-position symbol is wrong.)

³ **A note re: our compositional approach:** In most cases, students *will* need to make adjustments to the S they have already composed. This is why composers use pencils, not pens. Erasing is part of composing. Encourage your students to sing as they compose. The student's compositional goals should be to: 1. Create an interesting melody (S); 2. Create interesting S-B counterpoint that implies the basic harmonic progression; 3. To add inner voices that fill out the harmony, yet do NOT eclipse the S-B framework. Students should feel free to use a *discovery approach* and process of *trial and error* until they find their compositional bearings.