

Name: _____

Composition draft with structural chromaticism

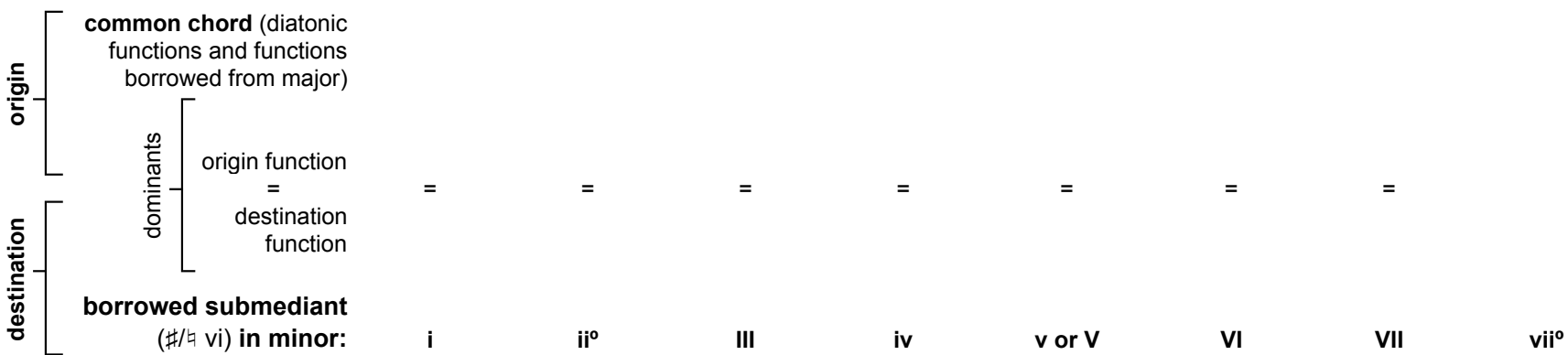
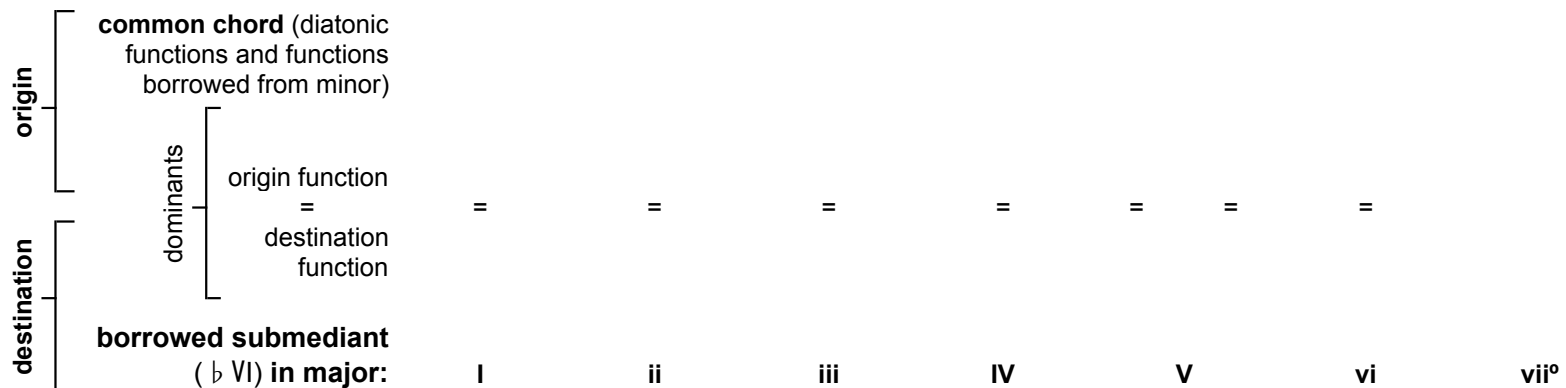
Due Monday, Nov. 24

1. (You may work with a partner on step 1.) Following the model on this page, pertaining to borrowed mediants, complete tables on the following three pages for borrowed submediants and chromatic mediants and submediants. The bottom row in bold pertains to functions in the *goal* key. **In the top row**, indicate any origin-key functions that contain the same pitches. For common chords with the goal, origin-key candidates include its diatonic functions, borrowed subdominants, and common secondary dominants (V/V, V/ii, V/vi). **In the middle row**, indicate origin-key chords (including common secondary dominants) that apply as dominants to each goal function.

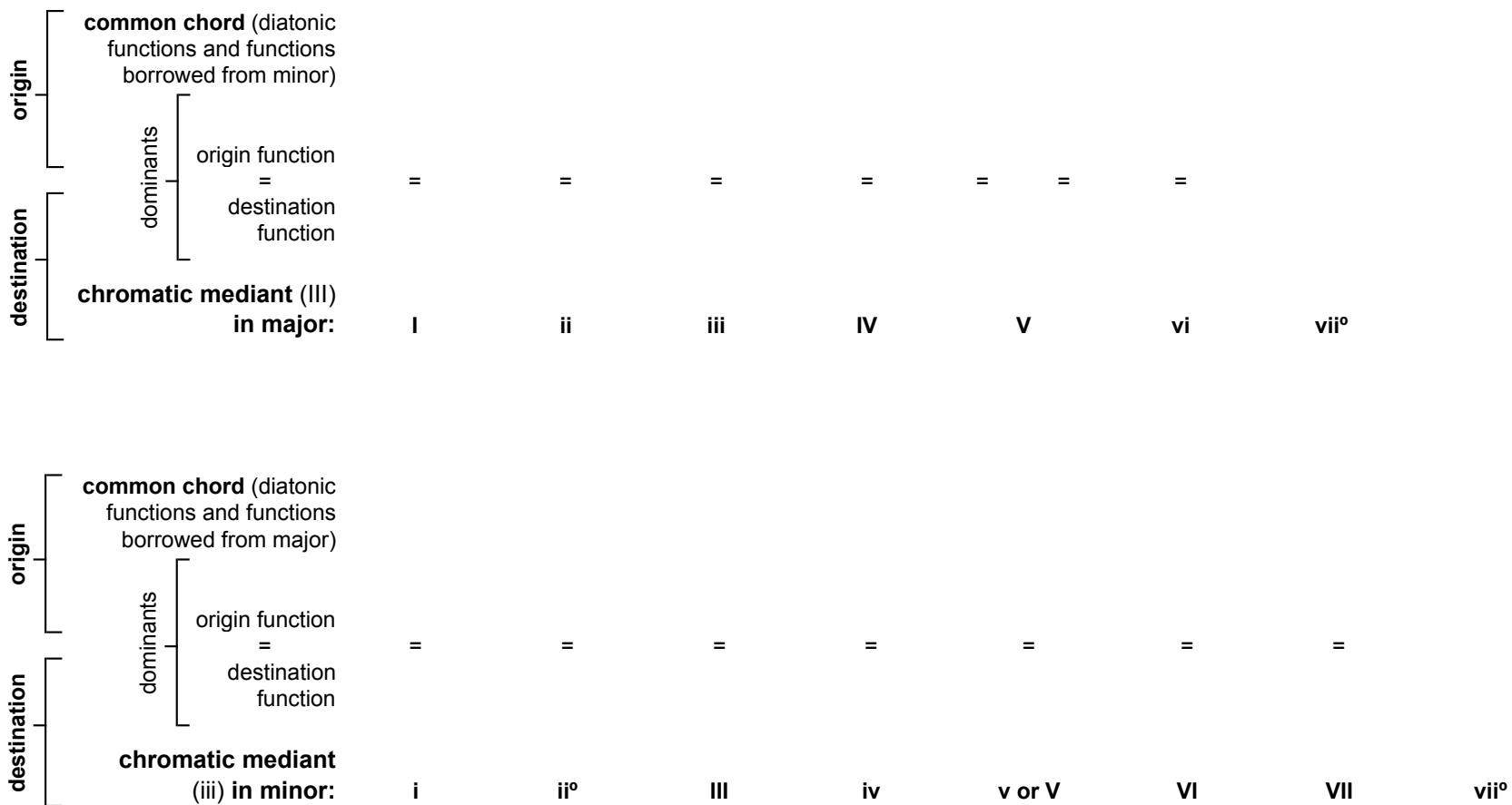
origin	{	common chord (diatonic functions and functions borrowed from minor)							
		V/bVI or +6	iv		bVI, V/N		i	ii°	
dominants	{	origin function	ii°	I	vii°/V, vii°7/iii	ct°/V, vii°/ii	IV	ct°7	V
		=	=	=	=	=	=	=	=
destination	{	destination function	vii°	V/ii	vii°/iii	vii°/IV	V/V	vii°7/V	V/vi
		=	=	=	=	=	=	=	=
		borrowed mediant (b/♯ III) in major:							
		I	ii	iii	IV	V	vi	vii°	

origin	{	common chord (diatonic functions and functions borrowed from major)							
			vii°/V	V	(♯/♭) vi		I	V/V	ct°7
dominants	{	origin function	ct°7		V or vii°/V	V->dec.	ct° or vii°7/IV	V or vii°	ct°7/V
		=	=	=	=	=	=	=	=
destination	{	destination function	vii°7		V or vii°/III	V/iv	vii°7/V	V/VI or vii°/VI	vii°7/VII
		=	=	=	=	=	=	=	=
		borrowed mediant (♯/♭ iii) in minor:							
		i	ii°	III	iv	v or V	VI	VII	vii°

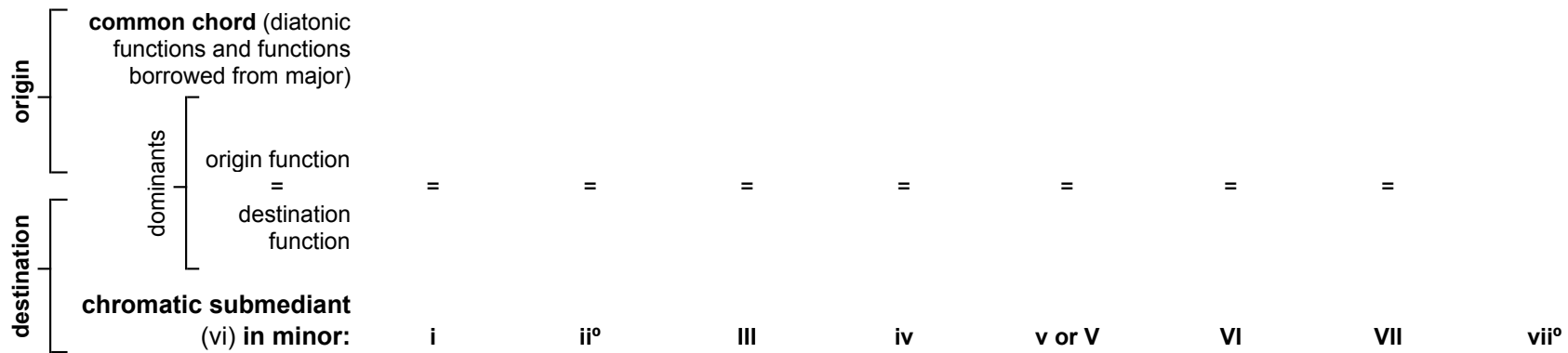
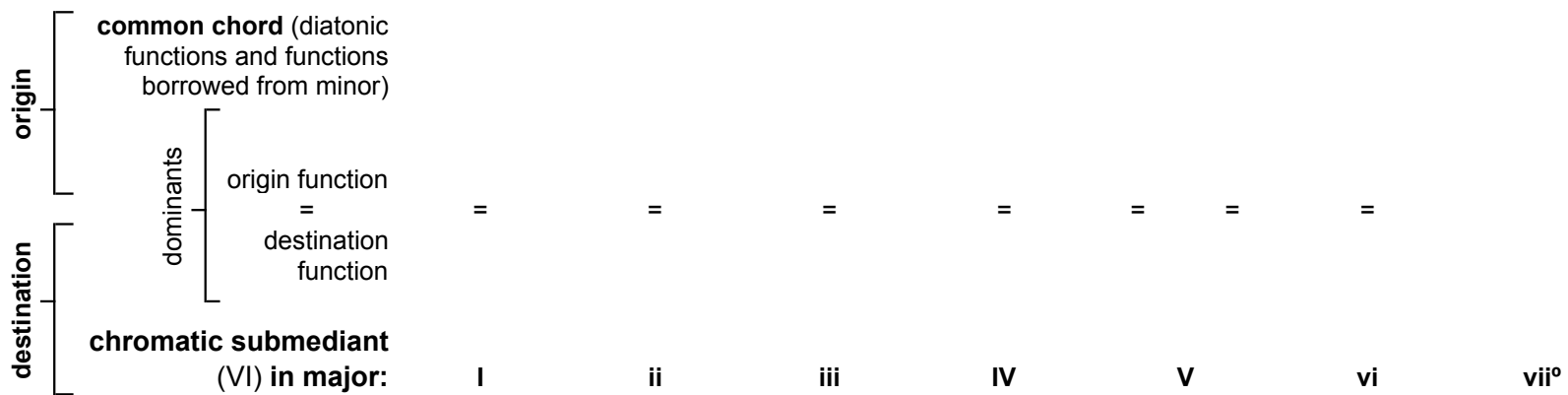
Borrowed submediants:



Chromatic mediants:



Chromatic submediants:



2. Revise either your extension of a melodic sketch from week 2, or your “composition from essential intervals” due in week 6.
 - i. Incorporate feedback on the assignment, ensuring that all dissonances work properly and clearly as NCTs, and guidelines for two-part writing are followed. Wherever you violate a guideline, indicate with an asterisk that you are aware of it. Make sure both phrases end in clear cadences.
 - ii. *Extra credit:* Clarify the harmony with inner voices. (Everyone should do this for at least one of the two phrases!)

3. Modulation plan:

- i. Write a new, simplified version of your “essential interval structure” with a Roman numeral analysis beneath, showing two clear cadences. Using step 1 as a guide, **locate a chord in the progression that can serve as a bridge** to one of the non-diatonic mediant (or submediant) relations.
- ii. **Compose two short progressions** leading from that bridge chord. Each progression should lead to a cadence in a non-diatonic goal key.