Assignment: Functional harmony setting, I-V.

1. Select a melody which is suitable for a functional harmony setting. Review the pitch inventory on the metric accents and identify the function of these pitches. Do they act as an ornament or command a chord change? Look for a rocking or cadential pattern.
- Write the melody on the top staff with the text underneath and the chord symbols above on each metric accent.

2. Write a bass line accompaniment on the bottom staff to match the tonality of the melody. Whenever possible the dominant should sound below the tonic to aurally signal that this is not a bordun setting. Consider moving the tonic up an octave. Write in pencil!
- The root of the chord must sound on every metric accent. Then add rhythm to form the bass line into a rhythmic ostinato that complements the melody. Check for parallel rhythm and parallel motion between the melody and the bordun. Be wary of plagal melodies. You may jump the octave to avoid parallel motion between the voices.

3. Write a common-tone part on the staff above the bass line. The common tone must appear on every metric accent. This must sound as a fifth above the bass on the tonic chord and may sound in unison or an octave on the dominant chord.
- Add rhythm to form the common-tone part into a rhythmic ostinato that complements the rhythm of the melody or matches the bass line. Check for parallel rhythm and strive for ostinati of different lengths to encourage singing in phrases.

NO MORE THAN TWO CONSECUTIVE BEATS MAY BE PARALLEL
- ☐ Does the tonic or dominant sound on every metric accent below the voice?
- ☐ Does the bordun sound an interval of a fifth?
- ☐ Does the bass line and common-tone part create rhythmic ostinati that complement the melody?
- ☐ Have you selected instruments that will always sound at or below the voice?

4. Create a color part or melodic ostinato that sounds at or above the melody to reinforce the phrase structure or highlight a musical or textural element of the melody. Less is better.
- The melodic ostinato must stand alone as a melodic fragment that uses pitches from the tonal set of the melody. It must be a repeated pattern that supports the singing. If too much sound is present, the ostinato will become a counter-melody. Use rests to let the melody dominate.
- This part supports the voice, but does not establish the tonality of the music. Harmony may occur, but avoid dissonant intervals and divergent rhythm.

5. Add another rhythmic ostinato for an un-pitched percussion part that keeps the children from rushing the beat.
- Place this part directly above the bass stave. Strive for a different ostinato length than your bass part. Check for parallel rhythms across all voices.

Grading Criteria:
The tonic and dominant sounds below the voice line on every metric accent in a rhythmic ostinato.
The bass line does not form parallel motion with any other melody
The melodic ostinato is a melody that supports the voice sparingly with a rhythmic ostinato.
The rhythmic ostinati supports the phrase structure of the melody.
There are no parallel rhythms or parallel octaves between any voices.
The ostinati are not all the same length.