



at King Ed's

Composition: 32-bar Song Form Brief

Brief: Write a 32-bar song form verse with SIMPLE piano accompaniment (following the models in the source book). It must follow the **basic structure** set out below and use at least a couple of the **stylistic features**. You can use one of the sets of words below OR find/write your own.

Extensions: add the introductory verse, turn it into a duet, orchestrate, make the last A less regular

Option 1

A Sometimes, I see you a face in a crowd
Walking through my dreams, calling out loud
A Sometimes I hold you but only in my dreams
I wake up and you're gone like the moon beams
B Sometimes I forget, you are gone away
I wake in the sunshine to a cold and crying day
A Sometimes I follow, down the stony way
Following your footsteps, Never go away

Option 2

A He who laughs last laughs longest
He who laughs last laughs long
A But I'm not the one who's laughing
Since you left me on my own
B We used to laugh in the sunshine
We used to laugh in the rain
A But I'm not the one who's laughing
I'm the one who's in pain

Basic Structure

A	<p>Two identical sets of 8 bars</p> <ul style="list-style-type: none"> 4-bar Antecedent (V) and 4-bar consequent (I) ('People will say we're in love')
A	<ul style="list-style-type: none"> 8-bar phrase ending imperfect or tonicised V ('Surrey with the fringe on top', 'Losing my mind') More irregular pattern ('Send in the Clowns' is 9 bars, 'I don't know how to love him' is 10 bars)
B	<p>4-bar (loose) sequence which must end on V to lead back A</p> <ul style="list-style-type: none"> 'Surrey with the fringe on top': IV to V (both tonicised) 'Wonderful guy': bvii – I 'Losing my mind': iii – ii (linked by secondary dominant vi in between and then at the end leads to V to link back to A) <p>OR modulating circle of fifths</p> <ul style="list-style-type: none"> 'People will say we're in love': IV – bvii (tonicised) – iii – vi – ii (V expected but not in this example!)
A'	Modified version of A (should be very similar but needs to end on I)

Stylistic Features

<i>ii-V-I cadences</i>	Virtually all phrases end with this progression – so should yours.
<i>Added note chords</i>	Add in an 7 th , 9 th , 6 th and even 11 th and 13 th . You will find that the more you will probably need to miss out notes lower down the chord and/or voice them carefully. An added flattened 7 th or 9 th can also be very effective (like bar 9 of 'Over the rainbow').
<i>Chromatic alterations</i>	Sharpened/flattened thirds, secondary dominants, Flattened fifths, augmented chords etc. Sometimes these are just for colour and sometimes (as in 'Losing my mind') they help form chromatic lines within the voice-leading
<i>Tonicisation of the subdominant</i>	Hinting at or briefly moving to the subdominant is always really nice (see 'Over the rainbow' and 'Losing my mind')
<i>Pedals</i>	'Send in the Clowns' has virtually all of the A section over a double pedal.

Notes

- Simple accompaniments like 'oom cha' ('People will say we're in love') and chordal ('Losing my mind') are fine. Don't write complex piano parts that obscure the harmony and melody.
- root position chords are the most common
- harmonic rhythm is often slow until cadences
- whimsical (i.e. less functional) harmonies are nice but work best in the middle of A. You need clear cadences at the end of lines and sequences etc. in the B section require relatively normal harmony
- melodies tend to repeat and modify motifs and even short phrases within the sections
- it is very common to extend the last A section to give it more finality