COMPOSITION PROJECT #2
(tonal melody/text setting)

Follow the steps below to compose a melodic setting of the James Joyce text on the back of this sheet:

1. **Pre-compositional work** — Create a **rhythmic** and **contour** outline of the text:
   a. On a sheet of graph paper or lined notebook paper, write out the complete text, marking each syllable with the appropriate stressed (´) or unstressed (˘) symbol.
   b. Above the text create a strictly **rhythmic** setting, following the natural patterns inherent in the text by using longer values for stressed syllables and shorter values for weak syllables.
   c. Group these rhythmic patterns into meters and add barlines and time signatures accordingly.
   d. Above this rhythmic/metric framework, draw a rough contour outline representing the natural pitch inflections inherent in the text.
   e. Determine a key for the melody. Using the contour outline in the previous step as a guide, sketch out some melodic motives that might be used in the text setting.

2. **Composition** — Set the James Joyce text to music, keeping in mind the rules of proper text-setting and good melodic shape discussed in class:
   a. On a piece of music manuscript paper, create a **tonal** melody for this text, using the sketch created in step 1 as a model.
   b. Don’t limit yourself — allow the actual music to transcend the patterns worked out in the sketch! Consider both syllabic and melismatic approaches as you interpret the text.
   c. Include the text below the music, following correct notational practices (refer to Stone).

3. **Commentary/Analysis** — Analyze this setting, discussing the following items:
   a. Range: What did you find to be the best voice type for this setting? Why? What are the highest and lowest pitches? On what words are they used?
   b. Tessitura: Where does the melody primarily lie?
   c. Contour: How are conjunct and disjunct motion used in the setting? Where is the climax point?
   d. Accent patterns: How are the four types of accents (dynamic, tonic, agogic, metric) applied in this setting?
   e. Harmonic implications: What is the key of this setting? What chords are implied at cadence points? What is the relationship between the first and final pitch?
   f. Identify the phrases and periods in your setting. How do these relate to the original text?
   g. Discuss the following, as they might apply to this setting: motive, sequence, word painting, and syllabic vs. melismatic treatment of text.

• The project will be discussed in class on **Wednesday, February 1**. *Be prepared to sing your melody* for the TA during the lab on **Friday, February 10**; individual meeting times will be scheduled at the next lab meeting. The final copy does not need to be ready at this time, but you will need to have a good first draft to present. It is not necessary to sing the words, but you must correctly realize the *pitches* and *rhythms*. Each student will be expected to sing his/her melody for the TA, and will be graded on the ability to do so.

• The *correctly notated* and *neatly copied* text setting, the pre-compositional sketch, and the analysis are due in class on **Monday, February 13**. (NOTE: you will need to keep a copy of this setting for Project #3.)
Project #2 Text

XXXII from *Chamber Music*:

Rain has fallen all the day.
O come among the laden trees:
The leaves lie thick upon the way
Of memories.

Staying a little by the way
Of memories shall we depart.
Come, my beloved, where I may
Speak to your heart.

—James Joyce