

## Final Project for Music 122A

Your final project for Counterpoint combines analysis and composition. First, you will analyze a work or series of works, describing contrapuntal details and how the piece is constructed. Then, you will take the piece and use it as a model for your own composition. On May 28<sup>th</sup> (next Tuesday), you will present your piece to the class, and we will discuss with you your analysis-in-progress and future plans.

To get started: talk with me about choosing a work/genre/topic today (Tuesday), tomorrow (Wednesday), or Thursday.

### Part I: The Analysis

- As with the earlier analysis we did of the Févin/Josquin duos, your job is to investigate the contrapuntal substance of the work. Divide the piece into sections. Get granular and then zoom out. A non-exhaustive list of questions you might answer:
  - How is the work constructed? Where are the cadences?
  - What methods does the composer use?
  - What is the texture? Are there duos? If so, what types?
  - How are consonance and dissonances wielded?
  - How is melody/motives used? What is the mode of the work?
  - How is imitation used? Are there duos? Is there homorhythm?
- Your job here is to show me how much you've learned in the course!
- Do an analysis on the score, and then write up a succinct analysis, most certainly no more than ~2000 words. 1200 to 1500 words would be ideal.

### Part II: The Composition

- Using your work as a model, compose a piece. You can model your work as tightly as you'd like or as loosely as you desire.
  - For instance, if composing a movement of an imitation mass based on preexisting material, the relationship between model and composition would be close. Similarly, if you wrote instrumental variations or a glossed a preexisting work, I might expect a close relationship.
  - On the other hand, if you were composing madrigal inspired by Luca Marenzio's *Cruda Amarilli*, you might set a different text and use different motives, but draw upon the composer's contrapuntal/chromatic style or structural elements of his work.
- This again is an opportunity to show me what you've learned ☺ Be bold, try to compose in a Renaissance idiom, and follow the contrapuntal rules.
- The length of your work is up to you, but should be longer than any of the individual homework assignments we've done this quarter.
- Write a paragraph detailing how your composition relates to the model.

On June 4, the final day of class, we'll meet in Room 103. I will meet with each of you individually to guide your project in progress and the rest of the time is for you to work on your project!

Final Project Due: Saturday, June 8 at 11:59 PM on Canvas

## Advice on Final Presentations

- Time limit: 10 minutes, including sound examples. Avoid lengthy introductions: get right to it.
- Come prepared with a clear roadmap of notes and/or a written text. Practice your presentation twice, ideally in front of an audience. Doing so will help you gauge how much time to allot to each section. (It may be helpful to write some notes on a piece of paper and others in your copy of the score, along with cues to help you move from one to the other.)
- You'll only have time to make a few main points; be sure they are points worth making.
- Spend at least a few minutes analyzing a passage closely. To this end, hand out at least a partial score with analytical markings.
- Optional: provide a one-page handout, such as an easily digestible table or diagram.
- Use PowerPoint or Keynote only for displaying images/scores. Hard copies of handouts are preferred.
- If your piece is longer than three minutes, do not play a complete recording.
- Remember that your peers have to sit through your presentation! Entertain us with your focused presentation style, brilliant theories, lively language, and excitement for the music about which you are speaking.