

MUS 231
FINAL COMPOSITION ASSIGNMENT
setting a short text to a two-voice free counterpoint texture

Write a 10-16 measure (in common time), two-voice free counterpoint piece incorporating one of the Latin (or translated) texts below (or a pre-approved text of your choice).

Your piece must include all of the following:

FORMATTING

- It must be beautifully hand-written in pencil on otherwise unmarked, 8 ½ X 11" (approx.) staff paper – significantly smaller paper or half-sheets of paper will not be accepted
- Use the clefs of your choice
- Use a time signature and key signature
- Follow all text-scoring practices (and all other notational practices)
- Indent the first system (see examples)*
- **Leave a blank staff system between systems so there is room to write everything**
- Use a straight brace for the left-side bar lines (see example)*
- Put measure numbers ONLY at the beginning of systems (but not the first system, which is obviously measure number 1)
- Because there will be text in between (and below) your staves, write your carefully-aligned interval analysis ABOVE each staff system
- This should have the appearance of a real composition with the on exception of the analyzed intervals

STRUCTURE

- It must be in a minor key: dm, em or gm only
- For each line, incorporate a climactic area (either a single tone, or a small grouping of tones) somewhere in the middle (the location need not be exact)
- Begin with approximately four measures of canonic imitation (you may decide the rule of the canon)*
- Use slower note values at the beginning*
- Be free with note values in the middle*
- Use a series of faster note values towards the end*
- The penultimate measure should have an ornamented suspension (7-6 above, or 2-3/9-10 below*) that resolves into the leading tone
- You may use 16th notes in the penultimate measure to ornament the suspension (but this is not required)*
- The final interval should be a unison or octave on the tonic*

OTHER DEVICES/FIGURES

- Include either a nota cambiata, or double-neighbor figure
- Include one other dissonant or consonant suspension (besides the penultimate measure) that uses either a dotted rhythm or a short-long-short rhythm
- Include one tied note across a bar line that will make a consonant or dissonant suspension
- Include at least one dissonant passing tone and one dissonant neighbor tone

TEXT

- Follow all text-scoring practices
- Use melismas to extend the application of your text
- You may repeat words or groups of words
- You may use both the Latin and English versions of a phrase if your piece is long enough – or you may use two different texts for the same reason

*Refer to the two examples on the syllabus as guidelines for how to structure and format your composition.

Here are the suggested, hyphenated texts:

A-bun-dans cau-te-la non no-cet. = A-bun-dant cau-tion does no harm.
Ver-bis de-fec-tis mu-si-ca in-ci-pitc. = mu-sic springs from fail-ing words.
Fe-lix sit an-nus a-o-vus! = Hap-py New Year!
Vir sa-pit qui pau-ca lo-qui-tur. = It is a wise man who speaks lit-tle.
Mu-si-ca de-le-nit be-sti-am fe-ram. = Mu-sic soothes the sav-age beast.
Mu-si-ca in ve-nis meis. = Mu-sic in my veins.