



**SAN JOSÉ STATE**  
UNIVERSITY

**MUSC 104 — Counterpoint**  
**Fall 2019**

**Final Portfolio Guidelines – Dr. Belet**

The Final Portfolio, containing two parts, is the 'Final Project' for this course, and is used in place of a traditional Final Exam. The Portfolio is due no later than the end of the assigned Final Exam period: Monday, December 16, 2019, 12:00 noon (delivered to me in my office: Rm 104).

The Final Portfolio will contain the following two original contrapuntal compositions:

1. 3-voice Trio Sonata in the Baroque tonal style. [10% of course grade]
2. Short 3- or 4-voice Fugue in the Baroque tonal style. [10% of course grade]

For each project, turn in a printed paper score by the due date and time (no electronic scores will be accepted). The scores are to be produced using Finale or Sibelius notation software, using standard notation and score format procedures. Print each score as a separate document, one-sided, stapled once in the upper-left corner if a given score has two or more pages (each composition will most likely be longer than one score page). Set up the first page of the score to include the project name (title), your name, and course identification:

- Trio Sonata or Fugue, as title
- MUSC 104, Counterpoint as sub-title)
- your name (First & Last, as composer)

Do not include a separate cover page with the score.

For each project, send a good quality audio file to me as an email attachment by the due date and time: mp3 preferred; .aif and .wav acceptable. Use my SJSU music email address: [brian.belet@sjsu.edu](mailto:brian.belet@sjsu.edu)

The audio file must be named as follows: Lastname-Firstname-TrioSonata[Fugue].format  
Examples: Belet-Brian-TrioSonata.mp3 / Belet-Brian-Fugue.mp3

Deviations from these listed formats – for score and for audio – will result in zero points for that part of the final project grade.

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### **3-voice Trio Sonata in the Baroque tonal style.**

Use standard Solo 1, Solo 2, & Continuo scoring (Solo instruments 1 & 2 need to be the same treble instrument: e.g., two violins, two flutes, two oboes, etc. Continuo line scored for either cello or bassoon.)

Label the instruments used on the score.

Compose at least three phrases: Phrase 1 in the home key, Phrase 2 modulating to a near-related key, and Phrase 3 modulating back to home key. (In most cases, more than three phrases will make for a smoother flowing composition.)

Use imitation, in some significant way, in each phrase. The continuo (bass) line may participate in the imitation (optional, not required, but fun when it occurs).

Conclude every phrase with a standard tonal cadence to confirm the key (e.g.,  $ii_5^6 V^7 I$ ).

Phrases may use elision or not. However, do keep the rhythmic momentum going throughout until the final cadence.

Maintain proper control of dissonances (i.e., according to Baroque tonal practices).

Roman numeral analysis and/or figured bass numbers are not required. However, the harmonic plan must be clear (i.e., I should be able to easily analyze your music).

Similarly, NCTs do not need to be analyzed. However, they need to be aurally clear (analyze them if you think I will have any questions of your intent).

4 3

Use 4 or 4 meter, and a key signature that matches the starting / ending key.

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### **3- or 4-voice Fugue in the Baroque tonal style.**

Use related instruments (e.g., all strings, all brass, all woodwinds) or keyboard (harpsichord [2 staves] or organ [3 staves]).

Compose the fugue's Exposition.

- Subject / Answer pair (Answer will be real or tonal, as needed) in Tonic – Dominant key relationships (keep major as major; keep minor as minor)
- Connecting bridge to modulate back to tonic, if needed
- Subject / (Answer pair)
- Continue counterpoint in each voice as new Subjects/Answers are introduced
- Conclude Exposition with a clear AC

Compose the 'main body' with at least four statements of the Subject (in addition to "free" Episodes), then an ending. Some Subject statements should occur in key areas other than the Exposition; including a mixture of major and minor keys.

Episodes should contain material relating (somehow) to the Subject.

Prepare each entrance of the Subject with a clear tonal reference for the new key.

Maintain strict control of dissonances (Baroque tonal practices).

4 3

Use 4 or 4 meter, and a key signature that matches the starting / ending key.

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