

FINAL PROJECT—Guidelines

1. DURATION—The composition must be ca. *three minutes* long (± 30 seconds).

2. PERFORMERS—The composition must be scored for the performers I assigned to you.

The role of each performer is negotiable; for example, if I assigned a singer to you, you're free to ask that person to play percussion instead, if that's your preference.

3. CONTINUITY and CONTRAST

For each of the parameters we've read about in the text and talked about in class, check to make sure you've delineated continuity and contrast not only across the piece as a whole, but also within each discrete section.

For example, if you've decided that an entire section of your piece is to be quiet ("*p*"), you can insure an expressive performance by indicating which events are to be *extremely* quiet ("*pp*") and which are to be *comparatively* loud ("*mp*"). Likewise, if you've decided that an entire section of your piece is to be loud ("*f*"), you'll get better results if you indicate which events are to be *extremely* loud ("*ff*") and which are to be *comparatively* quiet ("*mf*"). Note that the loudest level of quiet events ("*mp*") is still quieter than the quietest level of loud events ("*mf*").

4. CLARITY of INSTRUCTIONS

a) Provide indications that convey your intentions in sufficient detail, but don't overload your performers with too much information. Decide which characteristics or gestures are essential, and emphasize them accordingly.

b) Don't rely overmuch on conventional notation; keep in mind that the stipulated limits on its use represent *maxima*. You may find it useful to write *less* conventional notation than you're allowed; recall how much was possible in Unit One, when we relied purely on verbal and graphic instructions.

An ostinato counts only for the duration of the figure itself, not multiple repetitions. For example, if you assign one performer to repeat a five-bar pattern (say, 10 sec. in duration) six times (for a total of 60 sec.), that pattern counts for *less* than 33% of that player's total.

c) Write your score with excruciating attention to neatness.

Whether you're writing it by hand or using software, make it look as clean and professional as possible; in particular, be sure to allow ample space between any staff systems (or successive segments) that appear on the same page, and within each system, allow enough space between staves (or simultaneous lines) so that it's clear which marks belong to which staves.

d) Size matters. Any verbal instructions ought to be in a font no smaller than 12 points; for any portions using conventional notation, the staves ought to be no smaller than 5/8" (8 mm). The score must be clearly legible from at least two feet away (and preferably three). The more effort your performers need to make to read your score, the less attention they can devote to rendering an expressive performance.

5. DEADLINE

You must submit FOUR copies of your score on Monday, 15 November (one for me, and one for each of your performers).

If you're writing for the entire class, then submit just one copy; I'll make the multiple copies and distribute them in the next class meeting.