Final Project

Now that we have accumulated the theoretical and practical tools for researching original sources, editing scores, using music notation software, and polyphonic composition in the Renaissance style it is time to apply these skills to a real-life problem in this capstone project.

The problem

You recently heard Blue Heron's wonderful performance of Nick Sandon's completion of Robert Hunt's *Stabat Mater* from the Peterhouse partbooks. You'd like to prepare your own completion of the music, which will allow you to get a better sense of the choices made while transcribing the original lines, as well as an appreciation for how much of the music is artistically inspired from the editor himself, and how much is demanded by the other three extant voices. Where do you begin?

Part One: Assembling the Score

Step 1: Find the original sources
    According to the notes for that five-voice piece in the concert program, you know that two of the original part books have been lost while copies of the remaining partbooks exist in a few libraries worldwide, including here at Harvard. Locate these partbooks, find the sections containing the scores and make copies for your use.

Step 2: Transcribe
    One of the three extant lines has been assigned to your group. Go over the original sources together as a group and prepare a transcription in modern notation, while keeping original note values. Prepare your transcription in Musescore.

Notes: Keep careful account of where you have split ligatures into individual notes by marking them in your transcription: this will help you in providing a text underlay.
Text underlay: Add a text underlay to your transcription based on the information in the original sources. In a few cases, the underlay will be unambiguous, while in other cases you will need to use your musical judgement. You may also find conflicts between the sources. Keep note of all the cases where you made a musically-informed decision for the presentation you will make in Part Two, and be prepared to defend your choices.
Ficta: Look through your completed transcription and use the norms of *musica ficta* to determine where appropriate ficta should be placed. Mark them above the staff.

Submit your transcription for grading by October 23. You will be assigned a group grade based on accuracy of the notes and rhythms, and an adequate demonstration of an understanding of the rules of text underlay and ficta.

Step 3: Singing (not graded)
Sing the line together as a group. Are your happy with your choices of text underlay? Are your musical sensibilities suggesting additional (or fewer) ficta at some places? Different members may have different opinions on this last point – make a note of all opinions, and present them together in Part Two.

Part Two: Presentation

Prepare a group presentation on your transcription of the line assigned to your group. Your intended audience should be your classmates, who are (now) academics in musicology with a good understanding of Renaissance vocal music. Tell us about the conflicts you faced, outline your musical choices, and describe any residual problems your group was not able to solve. You will have 25 minutes.

You will receive a group grade for the presentation, and an individual grade for delivery and Q&A.

Part Three: Recomposition

Step 1: Recompose Tenor
Combine the Musescore files for the three extant voices together into a single score and add two staves for the missing Treble and Tenor voices. Our recomposition exercise this time is a little more challenging since we have two voices missing instead of just one, and this is a five-voice piece, instead of four. However, the principles remain the same.

Use the principles of counterpoint we have learnt and draw upon the one voice recomposition exercise to recompose the Tenor voice. You should be able to achieve this without using notes shorter than a semibreve. Remember that the mode was specified by the Tenor voice and therefore you should strive to keep this line as melodic as possible, while additionally restricting the range to a maximum of a tenth.

Bring your recomposition in to office hours on Nov 12.

Step 2: Recompose Treble
Finally, recompose the treble voice. Use rests and imitation freely, while ensuring that you give plenty of freedom to your line. Be careful of voice crossings and use them wisely. Note that since this is the topmost voice, it will be extremely prominent.

Turn in your final recomposition by Nov 27. Your grade will be based on a check against the rules of counterpoint, as well as the singability of your vocal lines and complete composition.

Part Four: Prepare for Performance

In addition to the academic score, prepare and turn in two additional copies of your completion:
A performer's score: by marking in phrase marks, breath marks, dynamics, and rehearsal letters.
A conductor's score: by marking in which voices you would rehearse together in each section.

Assessment Breakdown:

Item	Grade
Transcription	30%
Presentation	15%
Recomposition	40%
Additional scores	15%