

**Due Date: Thursday, April 13, by 12:00 noon (this is the “exam” time for 3106)**

Write a 24 - 36 bar motet as follows. Each bar should be of the usual length (i.e. in  $\frac{4}{2}$ ,  $\text{C}$  time). Use materials studied to date. You may use any of the examples from our text or the Lassus 2-part examples as models. It should be in three sections. Set the following text:

**A-gnus De-i, qui to-llis pe-cca-ta mu-ndi, mi-se-re-re no-bis.**

You should use some text repetition. A high standard of work is expected.

**Imitation** must be used, especially at the beginnings of phrases. The temporal distance between *dux* and *comes* is up to the student; it may be a 1/2 bar, a full bar, one and 1/2 bars, etc. It should not always be the same; the imitative time-lag may vary within a section, as may both the interval and type of imitation. Imitation is generally strict to begin a section, but may become less so or free after *at least* 2-3 bars have elapsed. As noted in examples studied in class, there are sometimes interesting relationships between the parts even in the “free” sections. The leader and follower switch back and forth periodically.

**Rhythm:** There should be a natural rhythmic flow and interaction between parts. Avoid a feeling of rhythmic “squareness” (regular emphasis of strong beats only). The way to offset this is to make sure syncopations and dotted halves (on strong *or* weak beats) occur fairly frequently, and to have odd groupings of quarters (i.e., 3, 5) mixed in with even groupings.

**Melody.** Ensure that every section has attractive, idiomatic melodic material; as usual, avoid aimless meandering. The high note in each section should be different. You may wish to try one or more alternate versions of each section, and then select the best one.

As usual, *label all intervals, dissonance types, and cadences.*

**Rests + Cadences.** As a general rule, rests are used infrequently and only between phrases; furthermore, phrases within sections are often *not* separated by rests, but may only have commas in the text instead. THERE SHOULD NEVER BE SILENCE IN BOTH PARTS SIMULTANEOUSLY; there should be a sense of continuity in all interior cadences. Except for the very beginning, rests should be relatively short (i.e. half-rest or perhaps a whole rest, but no longer). All phrases must be concluded with cadences. We have studied the *clausula vera* (true close), as well as the *interrupted cadence* (sometimes called “hocket” cadence), where a rest is inserted in place of the final in one of the voices, which would then subsequently (and immediately) begin the next phrase as the leader, and *irregular cadences*, where the two voices cadence onto an interval other than a unison/octave, most likely a fifth (these too can be interrupted).

Use the following points of imitation for the beginnings of the three sections:

The image shows three musical staves, each representing a different voice part. The first staff is labeled 'bassus' and is in bass clef. It shows a melodic line starting with a half note 'A', followed by quarter notes 'g', 'n', 'u', 's', a half note 'D', quarter notes 'e', 'i', and a final half note 'i'. The lyrics are 'A - gnus De - - i,'. The second staff is labeled 'tenor' and is in tenor clef. It shows a melodic line starting with a half note 'qui', followed by quarter notes 'to', 'llis', a half note 'pe', quarter notes 'cca', a half note 'ta', quarter notes 'mu', 'ndi', and a final half note. The lyrics are 'qui to - llis\_\_ pe - cca - - ta mu - ndi,'. The third staff is labeled 'bassus' and is in bass clef. It shows a melodic line starting with a half note 'mi', followed by quarter notes 'se', 're', a half note 're', and a final half note. The lyrics are 'mi - se - re - - re\_\_\_\_\_'. The staves are connected by a brace on the left.