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MUSI 407.01: Counterpoint

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The University of Montana School of Music

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U 73297 MUSI 407 COUNTERPOINT 01 MWF 1:10-2:00 RM106 Prof. Patrick C. Williams, Room 106, ext.4471

Prerequisites: lower division courses in music theory, aural perception and composition.

MUSI 407 is a course designed to broaden the student's understanding of the art of counterpoint as expressed in the vocal and instrumental music of the 16th, 18th and 20th Centuries. It is a study centering on analysis of examples from the recognized masters of each period, followed by application of stylistic traits in numerous original examples presented and discussed in class. The course is required of composition majors, but can be made available to students in other music degrees.

COUNTERPOINT WORKBOOK: Personal design

Examples distributed in class for analysis will be drawn from period composers.

Tentative Schedule F14

August/September

Introduction to 2-part modal counterpoint and text setting, 16th-century style:

1. *Species I-V* in two parts, using the **Ecclesiastical Modes**, and *Cantus Firmus* for each example drawn from **Gregorian Chant** (2 examples each, as explained in class).
2. Free- or florid-style counterpoint in two parts, using text selected from Latin Mass movements or other sources: motets, antiphons, etc. (1 example).
3. Invertible counterpoint in two parts may be included in "free-style"
4. Analyze examples (handouts) 2-1 through 2-10
5. Select a portion of text from any of the Mass movements in Latin. Refer to page 12 of the manual for guidelines in "The setting of text." Set the text for 2 voices. Refer to the guidelines for "The setting of text."

Introduction to 3- and 4-part modal and tonal counterpoint; 16th- and 18th-century comparisons:

1. *Species I-V* using EMs and CFs from GC (2 examples each).
2. *Mixed Species*, (2 examples).
3. The *consonant fourth* and the 6 chord should be employed available.

4. Analyze examples (handouts) 3-5, 3-9, 3-10, 3-15, 3-21, 3-23; 4-1, 4-2, 4-4, 4-5, 4-6, 4-8, “Hosanna “

October

Principles of 2-part writing; 18th - & 20th-century comparisons:

1. Compose an imitative piece in the style of the 18th Century. Be sure to include inherited and modified compositional devices from the 16th Century, such as: interior and cadential suspensions (portamento, decorated resolutions), other dissonant harmonies: PT, APT, NT, *Nota Cambiata*, change of bass, change of soprano, Interrupted Cadences or *Hocket*. Refer to summary of dissonances (green page) handed out in class.
2. Compose a two-phrase composition (with or without text) employing imitation and invertible counterpoint.
3. Using an *intonation* from Gregorian chant, compose a short example of *paraphrase* three parts with imitative entries

Counterpoint in three and four parts – vocal and instrumental:

1. Select a portion of text from any of the Mass movements in Latin or English.
2. Compose a piece in the imitative style of the 18th Century. Once again, be sure to employ characteristic compositional devices as demonstrated in class examples. In three parts, you may include 9-8, 7-6, 6-5, 4-3 and 2-3 suspensions. Double (paired) suspensions may also be employed.
3. A round in three parts.
4. 18th-century-style *Species I-V* in two parts using “given” lines (1 example each).

November

Inventions utilizing Canon in two parts (1 original example each):

Works for study: *Goldberg Variations* (J.S. Bach)

Two- and Three-Part Inventions (J.S.B.)

Fugue in three parts (1 original example)

Works for study: *Well-Tempered Clavier*, Books I and II (J.S.B.)

Ludus Tonalis by Paul Hindemith

Preludes and Fugues by Dmitry Shostakovich

Examples from other composers will be distributed in class.

December

Inventions and Fugues due for presentation in class.

All original examples must be neatly analyzed and entered in a counterpoint workbook.

FAIR WARNING: Do not put off daily work on writing assignments and move ahead!

Procrastination is failure in the making.

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