

1-2014

MUSI 407.01: Counterpoint I

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The University of Montana School of Music

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code, available for review online at www.umt.edu/SVA/VPSA/Index.cfm/page/1321

U 35452 MUSI 407 COUNTERPOINT 01 MWF 1:10-2:00 RM106 Prof. Williams, Room 106/ ext.4471

Prerequisite: upper-division standing in music. This course is writing and analysis of/in the 16th-, 18th-, and 20th-century contrapuntal styles.

The following goals are central to MUSI 407:

- a. an advanced level of understanding the musical language through written application and in-depth study of organizational patterns in modal, tonal and 20th-century contrapuntal applications, with the express intent of increasing the composition major's ability to employ this understanding in verbal and visual analyses of works from the periods explored, and to further the development of aural skills applicable to each period style.
- b. sufficient understanding of and capability with aural and written analysis, supported and expanded by listening to period pieces from a performance perspective, with special attention paid melody, rhythm, harmonic structures and forms characteristic of each period.
- c. to further broaden musical expression and knowledge through experiences in writing stylistically accurate, original compositions for in-class discussion and performance. Composing such works within the stylistic boundaries of the historic modal and tonal periods offers the student considerable intimate understanding of the art of composition as it continues to express itself in the contemporary world.

Supplemental materials for the course will be distributed during class meetings.

TEXT: *MODAL AND TONAL COUNTERPOINT* From Josquin to Stravinsky
Harold Owen, Schirmer Books, MacMillan, Inc., ISBN 0-02-872145-4

Sketches and drafts should be done with pencil in a workbook of manuscript paper brought to class each meeting.

It is of utmost importance that writing assignments be completed in a timely fashion and that the composer be ready to present.

Students will create and maintain **a collection of finished writing assignments**, immaculate and proper, for presentation at the end of the semester (we'll discuss use of Sibelius).

Tentative Schedule Spring 2014

JANUARY

**27-31: Discussion of course objectives and *Original Works* expectations.
Strict and Expanded Species Counterpoint**

FEBRUARY

3-14: Species review continued;

Text Assignments:

Chapter 1: The Nature of Polyphonic Music

Read all, paying close attention to the Questions for Discussion;

Exercises: All

Chapter 2: Polyphony and Style

Read all, paying close attention to the Q & D;

Exercises: 2-1 through 2-3

Chapter 3: Two-Part Counterpoint – *Basic Principles...*

Read all, paying close attention to the Q & D;

Exercises: 3-1, 3-2

17-28: Chapter 4: Two-Part Counterpoint – *First and Second Species...*

Chapter 5: Two-Part Counterpoint – *Third, Fourth, and Fifth Species*

Read all, paying close attention to the Q & D;

Exercises: All

*Handouts for 18th-century-style Species.

MARCH

3-7: Chapter 15: Review of Basic Concepts and Introduction to
18th-Century Counterpoint.

Chapter 16: Polyphonic Style in 1700;

Read all, paying close attention to the Q & D

Exercises: All

10-21: Chapter 6: Two-Part Motets – *Setting of Text; Formal Considerations*

Chapter 18: *Bach's Two-Part Inventions*

Chapter 20: Canon

Read all, paying close attention to the Q & D;

Exercises: As directed in class

24-28: Chapter 8: Three-Part Counterpoint – *Motet; Canzonet; Fantasia*

Chapter 19: *Bach's Sinfonia*

Three-Part Rounds

Read all, paying close attention to the Q & D;

Exercises: as directed in class

March 31-April 4: SPRING BREAK

APRIL

7-11: Chapter 9: Four-Part Counterpoint – Dance Variations; *Motet*; *Madrigal*

Read all, paying close attention to the Q & D;

Exercises: 9-7, 9-8, 9-11

14-30: Chapter 21: Fugue Overview; Subject and Response; Countersubject

Chapter 22: The Exposition in Three and Four Parts

Chapter 23: Development; Episodes; Contrapuntal Techniques...

Read all, paying close attention to the Q & D;

Exercises: as directed in class

28, 30: Chapter 27: Serial and Atonal Counterpoint

Read all, paying close attention to the Q & D;

Exercises: as directed in class

MAY

2-9: Chapter 26: Counterpoint in Hindemith, Bartók, and Stravinsky

Read all, paying close attention to the Q & D;

Exercises: as directed in class

FAIR WARNING: Do not put off daily work on writing assignments.

Procrastination is failure in the making.

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